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PADEREWSKI ILL AT START OF HIS TOUR

**Pianist Arrives in America for
Ninth Time—New Jersey
Recital Cancelled**

IGNACE JAN PADEREWSKI, the Polish pianist, arrived in New York October 9 on the *Kaiser Wilhelm der Grosse* for his ninth visit to the United States. He will make a tour of eighty concerts, for which it is said he will receive over \$100,000.

The pianist began his tour last Monday at Trenton, N. J., but on the way back to New York he caught cold and was obliged to cancel his engagement for the following evening at Jersey City. The pianist was confined to his rooms at the Hotel Manhattan all day Tuesday and his physician refused to allow him to play for two days at least. In the evening his manager, L. G. Sharpe, announced that Mr. Paderewski would undoubtedly be able to fulfil his engagement for a recital at Aeolian Hall, New York, on Saturday afternoon, October 18.

Paderewski announces that he does not intend to introduce many new compositions in his this season's programs. The principal numbers on his Aeolian Hall program will be the Liszt arrangement of Bach's Fantasia and Fugue in G Minor, Beethoven's Sonata in E Major, op. 109, and Schumann's "Carnaval," besides the Nocturne and E Major, op. 62; Mazurka, B Minor, Sonata, B Flat Minor, Chopin, and two études, "Waldestrauchen," and "La Campanella," Liszt.

Paderewski's first American trip was made in 1891, when he was thirty-one years old, and he made his New York debut at Carnegie Hall with orchestra on November 17 of that year. Later he had the distinction of being the first artist to be heard in an entire program alone at Carnegie Hall. His first American season earned him \$95,000 and this figure was nearly doubled when he returned the following year. In the season of 1895-96 he earned the immense sum of \$248,000, which only Caruso has ever equaled in a single season. It was during this year that the pianist gave \$10,000 for a triennial prize to American composers.

In 1899-1900 Paderewski made another tour in which his receipts passed the \$200,000 mark and two years later he came again to see his opera, "Manru," produced at the Metropolitan Opera House on February 15, 1902. In 1904, after the pianist landed at San Francisco from Australia, he fell a victim to overwork, and his physicians sent him home. He toured again in 1907-8, and was here for a brief time the following season, when his Polish Symphony was produced by the Boston Symphony Orchestra.

During the four years in which Paderewski has been away he has made tours in South America and South Africa and has spent much time at his adopted home in Switzerland. He does not play as often in Europe as formerly. Two years ago he dedicated at Cracow, at the time of the Chopin centenary, the monument for which he gave \$60,000, revealing to the world for the first time his ability as an orator.

Paderewski was born in Podolia, Poland, November 6, 1860, but will celebrate his birthday in America on November 18 next, the difference in date being accounted for by the Russian calendar.

Paderewski's steamer was two days late in arriving in New York last week. The boat ran aground on the other side and later plunged into a fog. This cost the pianist two days of practice, with the result that he has had time for little else but work since he landed. He has, however, been willing to talk of some of the subjects nearest his heart, such as his beloved Poland. Incidentally he has paid his compliments to America.

"The thing that impresses me most in America is the striving for beauty," he said to a New York Times reporter. "For



GIORGIO POLACCO

—Photo by Mishkin.

Who Arrives from Europe Late This Month for His Second Season as Conductor at the Metropolitan Opera House. (See Page 3.)

instance, Kansas City has improved so much that when I visited it after an absence of fifteen years I could scarcely recognize it. New York has changed enormously, and I find the changes all for the better. There is the library and there are the splendid new buildings along Central Park.

"But American art finds, of course, expression other than architectural. You have many remarkable painters. Your writers have their high places in the world's literature. And then there are your many great musicians. Chadwick, Parker and Hadley are remarkably talented.

"I think I have the right to ask America's sympathy for Polish freedom. America surely has not forgotten Pulaski and the other Poles who fought for her independence in the Revolution. I do not think that the history of your people shows any Russian or Prussian fighting for your independence. I have the right to ask your sympathy for Poland.

"In the Polish schools," continued Paderewski, "the Russian and the German languages are used. Our development is confined to a small portion of territory owned by Austria. There is a university in Cracow and another in Lemberg. There are fewer schools to-day in Russian Poland than there were in 1820.

"And this," he added, "is the result of a deliberate attempt to establish illiteracy among the Poles. In some parts of Poland seventy-five per cent. of the population is illiterate. When we start private schools the Russians stop us. They imprison the teachers and the owners of the school houses."

GATTI-CASAZZA ON SCENE OF OPERA WAR

**Metropolitan Director Arrives from
Europe with Kreisler, Hoffman
and Pavlowa**

VALUABLE was the musical cargo landed in New York last Tuesday by the *Kaiser Wilhelm II*, representing all branches of musical activity from grand opera directorship to classic dancing.

Various important figures at the Metropolitan Opera House were aboard the liner—first of all, Guilo Gatti-Casazza, general manager of the Metropolitan. On the pier to meet Mr. Gatti were Otto Weil, F. C. Coppicus and William J. Guard, of the Metropolitan staff. Signor Gatti-Casazza declined to make any statement of his plans at the dock, preferring to glance over the situation more thoroughly before being interviewed.

Mr. Gatti was accompanied by the following members of the Metropolitan forces: Otto Goritz, the baritone; Andres de Sigurola, the basso; Francesco Romei, one of the assistant conductors, and Dr. Franz Hoerth, the new stage manager for German operas. Mr. Goritz was accompanied by his wife and his two daughters, Eva and Senta. The baritone has been studying the rôle of *Baron Ochs* in "Der Rosenkavalier," which he is to portray in the Metropolitan première of the Strauss opera. Mr. de Sigurola is to sing in two concerts before the Metropolitan opens, one at Boston on October 21 and the other in Providence, October 27.

Fritz Kreisler was another famous artist landed by the *Kaiser*. The violinist returns to resume his tour under the direction of C. A. Ellis, after serving military service as an officer of the Austrian Army.

Josef Hofmann, the noted pianist, returned after a year's absence for his American tour under the management of the Wolfsohn Musical Bureau. Mr. Hofmann was accompanied by his wife and daughter.

A conspicuous name on the passenger list was that of the Baron von Kleydorff, known to concert and operatic audiences as Franz Egenieff. The baritone of the Berlin Royal Opera came to make his first American concert tour under the management of M. H. Hanson.

Bringing some 192 trunks laden with 3,000 costumes, besides properties, scenery, etc., for her company of dancers, Anna Pavlowa was a picturesque figure of the ship's landing. With Mme. Pavlowa was her company, including Novikoff, Zailich, Cecchetti and a ballet of forty. After a New England tour, including a performance at the Boston Opera House, the Pavlowa organization will give two performances at the Metropolitan Opera House, on November 3, and two at the Brooklyn Academy of Music on the following day.

**Prices Trebled in Vienna for Caruso;
the Tenor Lionized**

VIENNA, Oct. 3.—The three appearances of Caruso at the Hofoper formed the musical sensation of last week. They were attended by the usual rush for seats, despite the treble raised prices. On each of the days on which the great singer appeared persons gathered in front of the Hofoper as early as five in the morning, hoping to be first in line. On the evening of the second appearance of Caruso a sudden raid was made by the police on the speculators who had taken up their station on the sidewalk across the way from the opera house, and the consequent arrests were attended by turbulent scenes.

To praise Caruso is really like "painting the lily." As *Don José* he renewed the sensation his first rendering of the part in Vienna two years ago had created. He also sang *Rodolfo* in "Bohème," and, as the *Duke* in "Rigoletto," completed his cycle of three performances. In each case he was the subject of an unprecedented ovation.

A. F.

"MANON" OPENING OPERA

**Gatti-Casazza Announces Arrangements
for Season's Novelties**

Mr. Gatti-Casazza announced on Wednesday afternoon that the opening opera of the Metropolitan season would not be "Carmen," as previously rumored, but Massenet's "Manon," with Geraldine Farrar, Caruso, Gilly and Rothier in the cast. Verdi's "Masked Ball" will be revived during the first week with Destinn, Caruso, Amato, Hempel and Matzenauer in the principal rôles. "Rosenkavalier" will be given in the early part of December, while the latter part of the month "L'Amore dei Tre Re" will be sung. In this work Eduardo Ferrari-Fontana, the husband of Mme. Matzenauer, will sing the leading tenor part. The "Carmen" revival will be given early in January, Caruso, Farrar, Bori and Gilly interpreting the chief characters, while Victor Herbert's "Madeleine," with Alda, Alt-house, Scotti and Sparkes comes toward the end of January. "Julien" is scheduled for February and "L'Amore Medico" for March, while a revival of "Falstaff" will be undertaken toward the end of the season.

In answer to a query as to whether he feared the competition of the Century Company Mr. Gatti replied that "he feared nothing at all." An inquiry as to his opinion of the Hammerstein project brought a rejoinder to the effect that he had no opinion to vouchsafe on the subject. "I am busy attending to my opera house exclusively," he said, "just as Mr. Hammerstein is occupied with his."

MUCK OPENS WITH FAMILIAR MUSIC

Beethoven, Brahms, Liszt and Wagner on First Boston Symphony Program

Bureau of Musical America,
120 Boylston Street,
Boston, Oct. 12, 1913.

THE Boston Symphony season of 1913-14 opened in a familiar and not the less inspiring manner than usual with the public rehearsal on Friday afternoon, the 10th, and yesterday afternoon, the 11th. Dr. Muck, as we now know well, believes in music of proved greatness, well performed, rather than in programs of startling novelties. The opening program contained the Seventh Symphony of Beethoven, the "Tragic" Overture of Brahms, the "Préludes" of Liszt, the "Flying Dutchman" Overture of Wagner.

The performance made the occasion notable. That of the Seventh Symphony, for rhythmic life, plasticity, for clearness and the most beautiful tonal quality, was one of the finest interpretations of this work which have been given in some seasons in Boston. The Brahms Overture, with its stern but impersonal and classic atmosphere, represents one of the most original of Brahms's characteristics as a composer. In this and in other vocal and choral works Brahms has caught in some wonderful way the coolness and the strength of old classic statuary. The performance was full of power. The performance of Liszt's work was a revelation



—Photo by Boston Photo News Co.
Dr. Carl Muck, Conductor of the Boston Symphony Orchestra, and Mrs. Muck, on Their Way to a Rehearsal in Symphony Hall, Boston—Their Latest Photograph

of its structure and its modern qualities—showpiece though it is and little else—and

the performance of the "Flying Dutchman" music was as sonorous, as magnificently

pictorial as could have been wished. The audience, similar to all other Boston Symphony Hall audiences of many seasons past, was politely, appreciatively enthusiastic and Dr. Muck, at the outset of the second term of his present Boston engagement, was extended a warm welcome when he entered the hall.

Kubelik's Recital

Jan Kubelik was the soloist for the first of the Sunday afternoon concerts which will be given throughout this season at Symphony Hall, under the local direction of Louis Mudgett. For the opening concert the hall was crowded, and after the conclusion of the regular program Mr. Kubelik was detained by the enthusiasm of his hearers, while he added smaller pieces to the list announced.

Mr. Kubelik's evolution is interesting. He first came to America hailed as a virtuoso of exceptional powers. Since then his art has ripened and his performances are now conspicuous for their intelligence and unassuming sincerity. His tone has never been so beautiful. His presence on the stage is individual, but without pose.

The program of Sunday afternoon consisted of the Saint-Saëns's B Minor Concerto, the Chaconne of Bach, three pieces by Wieniawski—the familiar "Légende," the Mazurka and the Polonaise, which are nearly as well known. Of all this music the most atmospheric performance was that of the "Légende." Not many violinists of to-day can play it so simply and so well. Nor was there ground for objection on the score of undue freedom or extravagance in interpretation when it came to the Bach Chaconne. All was musicianly, even conservative in conception. But it would be interesting to hear Mr. Kubelik in a program consisting principally of national music which should be sympathetic to him, such as music by Dvorak, or Hungarian dances, or any music with the emotional and virtuoso qualities of Magyar or Slavic temperaments. OLIN DOWNES.

CARRIED NEW MESSAGE TO GERMANY

Kitty Cheatham's Performance in Berlin Regarded as Revelation of a New Art—Her Pride in It a Matter of Patriotism—A Defense of the Spiritual Status of Things American

AN hour's talk with Kitty Cheatham is something of a life experience. There are relatively few artists to-day whose personality impresses itself so inextricably upon all those with whom she comes into contact. However casual the topic of conversation, the intense earnestness, charm and spirituality of the woman serve to illumine it and raise its import far above the level it would occupy at the hands of most people. And yet the matter of Miss Cheatham's discourse is seldom casual in the accepted sense of the word. Certainly it is not so upon her return from Europe each Fall. To hear the relation of her experiences there, of her survey of artistic conditions and her deductions as to the state of the inner life of this or that nation is one of the rarest privileges that can fall to the lot of an interviewer. One comes away not only enlightened as to specific conditions but always with a sense of the nobility and uplifting force of spirit of this rare artist.



Photo. by Sherrill Schell
Kitty Cheatham.

Full justice cannot be done Miss Cheatham second-hand. An individuality so subtle evaporates in the process of transposition to paper and the residue is but a pale reflection of actuality. It is, therefore, impossible to narrate the story of her European travels of the past Summer precisely as she recounted them to a representative of MUSICAL AMERICA a day after her arrival in New York.

National tastes differ widely in the matter of artists. Some of those most vehemently acclaimed in one country are found on inspection to be little to the taste of another. But appreciation of Miss Cheatham is universal. America, England, Germany, France, Russia—centers of the widest divergences of artistic tastes and susceptibilities—have each reacted in the same fashion to what she has offered them, demonstrating beyond peradventure that her art has its sources in the very foundations of human nature. This fact was

brought home very forcibly to the most cultivated personages before whom she sang. German critics and university professors of eminence acknowledged it freely and openly made it known that the European nations would be better for a more widespread cultivation of those elements in life to which Miss Cheatham makes direct appeal.

A New Art to Germany

"To the Germans what I had to offer was something previously unknown, something of a new art. And as they will welcome one who brings them something distinctively new they made my sojourn a truly memorable occasion. I had originally no intention of singing in Germany. The fact of my doing so came about providentially, I might say. I was going to proceed to Russia with some friends, after a few days' stay in Berlin. One of my friends was taken ill and the journey postponed. I happened to call at the University of Berlin to see my friend, Professor Paszkowski. As my good fortune would have it he had just returned from Munich. No sooner had he greeted me than he told me I should have to give a recital at the University.

"I was rather taken aback, but made up my mind that providence, having helped me so far, would assist me through the entire project. I protested that I had no accompanist. They told me they would send for Victor Wolff, cousin of the late Erich Wolff, whom they described as a genius. They fixed the time of the recital for Friday afternoon, the place the hall of the conservatory at the Royal Academy—an unprecedented honor, as the hall could only be used on occasions of especial moment. I was not to rehearse till that very morning. Whatever doubts I may have entertained about my accompanist's ability were completely dispelled after a few moments of rehearsing. The recital itself was to me immensely impressive, in view of the attitude of that enormous audience of learned professors on the platform and students in front of me. The consensus of opinion was that America had given a new art to Germany, one worthy of broader cultivation. Moreover, they had never envisaged the negro in the manner in which I explained he should be regarded. Consequently they viewed my negro song from an academic standpoint that afforded them considerable intellectual gratification."

That spirit of genuine humility which so

beautifully illumines Miss Cheatham's nature and exalts her achievements obviated personal pride in connection with the triumphant results of this recital. "But," she declares, "I felt proud that my country did have something of a message to give the world. Nothing seems to me more ill-founded than the idea that materialism has enveloped all loftier impulses here. We are ever reaching to a higher state of spiritual consciousness. How absurd to insist that the wealth of a Morgan is a direct contradiction of idealism. Idealism that does not show some practical results in its working is futile. Who shall dare say that some great spiritual impulse does not lie behind the apparently material accomplishments of many of our prominent men?"

Not So Self-Analytical

"Likewise, I resent the German accusation of our lack of thoroughness. What we might profitably copy from Germany is discipline and highly systematized organization. But happily we do not analyze ourselves over here with that maddening persistence that leads many Germans to insanity and suicide. We have the happy faculty of throwing off our lesser problems and beginning our task in freshness and optimism the following day. I told this to a German professor this Summer. He seemed rather annoyed. Later when I mentioned the fact to one of his colleagues he told me that this professor was not accustomed to be crossed in his contentions by a woman!"

Miss Cheatham heard the "Rosenkavalier" while in Berlin and regretted the fact. "To me there is nothing more deplorable than to witness a man like Richard Strauss, on whom such gifts have been bestowed, occupying himself with such debasing themes. Well, he is paying for it! He is not happy. His son is suffering from consumption and he himself is a morose, discontented man. I do regret that they are to give this opera at the Metropolitan, as I fear that, mounted and played as superbly as it will be, it cannot fail to attract the public."

"I was in Munich on the occasion of the harsh criticism written about Mme. Fremstad who is to me the greatest Wagnerian singer in the world. But I can safely say that the insult was in no sense the result of national feeling. It was simply the work of one disgruntled individual and it was an occurrence that might have taken place anywhere."

Miss Cheatham's delightful experiences in Russia have already been related in this journal. However it may not be known that she has brought with her a book of charming Russian fairy tales that together with a multitude of other delightful acquisitions is going to make her Christmas recital in New York an entertainment more delightful than any she has given in previous years—if such a thing is in any way possible! H. F. P.

MAY CHARGE MORE FOR SEATS AT PARIS OPERA

A Movement to Do Away with the Long-Standing Annual Deficit—Larger Répertoire Also Urged

PARIS, Oct. 11.—Prices of seats at the Paris Opéra are likely to be raised in an effort to provide against the regularly recurring annual deficit. It is proposed to ask more for the better class of seats in the orchestra and balcony and leave the rates for the cheaper seats as at present. To do this, permission will have to be obtained from the Parliament. It is pointed out that despite the fact that the Opéra has about \$5,000 in its treasury towards the expenses of every performance it has not been possible to prevent a deficit which runs into large figures every year.

Complaints are made as to the character of the present repertoire, the contention being that certain operas are given over and over again to the exclusion of others, such as the works of Gluck, Weber and Berlioz, that belong in the repertoire of a great national institution. It is urged that one new production be made each year, the limited means of the Opéra not permitting more than that.

Paulist Choristers to Lose Services of Their Director

CHICAGO, Oct. 13.—The Chicago Paulist Choristers are to lose their founder and director, the Rev. William J. Finn, C. S. P., of St. Mary's Church, who leaves Chicago in December to found a training school of church music in St. Louis. Father Finn's choir of boys has made an international reputation, being the first choir of Americans to make a concert tour of Europe and the winners of the first prize at the international music fête in Paris last year, in which 497 choirs from all over Europe competed, including the famous Sheffield Choir of England. Father Finn and his choristers will give two final concerts before his departure for St. Louis, one on Tuesday evening, October 28, at the Arcadia Auditorium, for the benefit of St. Mary's of the Lake Church, Buena Park, and a farewell concert in December. M. R.

Boston Symphony Harpist Makes American Debut

BOSTON, Oct. 11.—Alfred Holy, the famous harpist recently secured by Dr. Carl Muck for the Boston Symphony Orchestra, made his first appearance before an American audience on Wednesday evening, October 8, at a musicale given in the Classical High School Hall at Lynn. The affair was under the auspices of the Lynn Teachers' Club. Jacques Hoffman, violinist; Carl Barth, violoncellist, and Albert Redmund Brown, basso, appeared with Mr. Holy.

PHILHARMONIC CONDUCTOR NOW A CONFIRMED NEW YORKER

Stransky's Hope Is that He Will Be Able to Keep on Resisting the Call of Europe—Observations of His Summer in Europe—Waning of the Mahler Cult—Reger Ready to Write His First Symphony—Stransky as a Collector of Paintings

MOST of Josef Stransky's time in Europe last Summer was spent in resting—and reducing. In both respects he accomplished his purpose. He returns with a seemingly unlimited reservoir of energy to meet the exactions of a season that will not only keep him as busily engaged in New York as he was last year, but will take him across the continent and down into Texas



"Our orchestra is now the peer of the greatest in country."—Josef Stransky

as well. For this expedition he will be obliged to husband his resources carefully, as it does not begin until the fag end of the Eastern music season. Mr. Stransky was sufficiently far-sighted to refuse several offers to conduct while abroad. He saw no reason for impairing in any way his fund of energy then and there and, besides, he was anxious to save his best for America.

The reducing process was not arduous, but it was effective. It consisted mainly in walking, and now the conductor of the Philharmonic refers with pleasure and pride to his decrease of *avoirduois* (though, heaven knows, none could ever in good faith have accused Mr. Stransky of fatness!). Truth to tell, though, his gain in slenderness becomes him well.

But if the conductor rested from his labors while in Europe he was not precisely idle while crossing on the *Imperator* last week. According to the custom which he inaugurated a year earlier he took up his pen and wrote out a little history of his Summer doings and his Winter prospects. Then the ship's printer lent his aid and the result was a number of printed statements destined for the reporters who would be on hand at the dock. It would save their time, argued Mr. Stransky, and, incidentally, it would save his own. Besides, it would insure something like unanimity

in the report of his activities and a correct spelling of names of composers and artists—a consummation none too often attained.

After stating that he and his wife had enjoyed a "perfect rest in Bohemia, Bavaria and Switzerland," Mr. Stransky makes the time-honored confession of gratitude at being back again. But he makes it in a way slightly removed from the conventional manner. "We are making our home in New York," he declares, "and I hope that circumstances will be always as they are now, so that I can resist the many demands of Europe."

Which has a ring of frankness and sincerity not always evident in the "glad-to-be-back" formula.

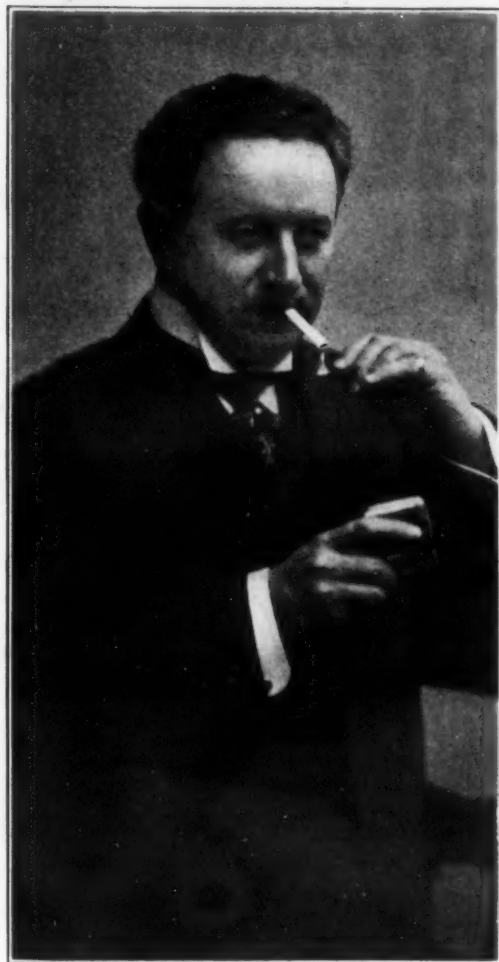
Germany Discovers Its Mistake

Germany has in the past two years come to recognize the justice of the American verdict regarding Mr. Stransky. His countrymen would now be willing to sacrifice much in order to keep him in their midst a little longer. The noted critic of the *Berlin Zeit am Montag*, Bruno Schrader, gave voice to this sentiment recently when he remarked, "That Berlin had to give such a great conductor as Josef Stransky to America is very regrettable, especially as more and more musicians of lesser rank take the places of our great men." Berliners, like other mortals, have to live and learn!

At all events Mr. Stransky is preparing to settle down most comfortably in New York. He has taken an apartment on Fifty-ninth street, facing the park. Aside from the advantages of its picturesque situation and its proximity to Carnegie Hall it has what is from the conductor's point of view an invaluable asset—high ceilings and consequently plenty of wall space whereon to exhibit his collection of paintings. Paintings are a hobby of Mr. Stransky's, though the newspapers seem to have overlooked the fact while making an assortment of such other idiosyncrasies as he may possess. His study in his present temporary residence is an embryonic art gallery. Paintings of great value, the works of modern German impressionists, are ranged about the room. When a representative of *MUSICAL AMERICA* visited him Mr. Stransky exhibited them with unconcealed pride, dilating on their beauties and expressing his preferences.

"All of this will explain to you why I care so little about entertainments, visits and other functions that take me away from home for purposes other than purely professional ones," he said. "I find all my needed recreation and rest sitting about among my beloved paintings. Never do I tire of them. The serious study and contemplation of the grandeurs of other arts provide a helpful stimulus to me in the exercise of my own. No, I have never done any painting myself, though, to tell the truth, I am often taken with an almost irresistible impulse to seize brush and colors and do something on my own initiative. But I have successfully resisted the temptation up to the present. You see I

refuse to attempt anything that savors of the amateur. If it were not for that insurmountable scruple I should occasionally do some violin and some 'cello playing. But I must not, inasmuch as I could not enter into the task with the consciousness of being as fitted for it as I feel I am suited to my characteristic line of work. Therefore I continue to conduct and keep my



Latest Portrait of Conductor Josef Stransky, of New York Philharmonic Orchestra

longings for other manners of artistic activity to myself.

"I do, it is true, allow myself the luxury of composition. But I proceed slowly. When a work of mine appears you may know that it was written some years before. After I have completed a composition I put it away for a year. Then, upon examining it, I find I am able to criticize it with keener discrimination. I look at it through the eyes of an outsider, as it were. It is no longer a part of me. I may, after examining it, put it away for even a longer period. But, at any rate, nothing leaves my desk until I have thoroughly satisfied myself with it."

The Philharmonic novelties for the coming Winter have already been commented upon, so that a bare mention of the composers to be represented will suffice for present purposes. There will be Richard Strauss's "Festival Prelude," Reger's "Ballet Suite" and works by Sibelius, Rachmaninoff, Victor de Sabata, Henry F. Gilbert, Heinrich Noren, Enesco and Glazounow. Mr. Stransky was not inclined to take too seriously the statement recently made by an eminent conductor upon his return to America that Europe was practically destitute of worthy novelties this year.

Unsuccessful Novelty Hunters

"People who make such claims," he remarked, "always remind me of unsuccessful hunters. The fact that they come back

empty-handed does not signify that there are no animals in the woods. One does not unearth interesting new works without due search for them and such a search involves hard labor. I feel confident, though, that our new works will be adjudged most interesting. Furthermore our orchestra is now the peer of the greatest in the country. The changes I have made in its various departments have raised it to the highest point of excellence. I shall now be enabled to undertake certain works which were formerly impossible to us.

"Since my return I have been deluged with letters from different parts of the country through which we are to tour. Some of the requests made in the matter of programs and the like have been extremely curious. In some towns they are anxious above all things to have the assistance of the orchestra for their choral societies. From one place I had an extremely humorous request. It was nothing less than to play the 'Tannhäuser' Overture and allow the local male chorus to sing along with the orchestra in the last part of the overture. That reminds me of an experience I once had on the road when Mme. Schumann-Heink was soloist. The last movement of the 'Peer Gynt' Suite had been played and when it was over a lady came to me in great indignation to ask me why I had not allowed the artist to come out on the platform and sing what the orchestra was playing. And on another occasion when the same singer was appearing with us and while I was conducting a Tchaikovsky symphony a man ordered me angrily to 'stop that music and give the lady a chance to sing.'"

Mahler Cult Passing

The Mahler cult, according to Mr. Stransky, is beginning to lose its hold in Germany. "Mahler's lack of originality cannot be concealed," he observed, "and performances of his works are becoming fewer. The consciousness of this want of original inspiration was the great tragedy of Mahler's life. He tried to delude himself, to hide his deficiency under a staggering mass of externals. Had he only been able to curb his ambitions, to write in smaller forms (for which he was undoubtedly gifted) his future as a composer would be far more definitely assured. He had amazing mastery of technical procedure—far more than had Bruckner. Had his technic and Bruckner's ideas been combined in one individual a genius of the highest type would have resulted. But when Mahler expresses the sentiments of Goethe's *Faust* in music he is re-expressing Goethe, not uttering an individual conception. That is the trouble with many young moderns—they merely repeat what others have expressed. They have nothing of their own to say. When Beethoven uttered the sentiments implied in the words of Schiller's 'Ode to Joy' he expressed Beethoven, not Schiller. The younger men have no soul message of their own. They merely dress up borrowed ones in new clothes.

"Reger I admire greatly and I do not think he writes too much. Like Brahms he does not attempt what he knows to be unsuited to him. Like Brahms, too, he finds himself ready to write a symphony only after years of preparation. He told me this Summer that he now felt himself fitted to begin his first. This year he wrote two suites—the Böcklin and the 'Ballet.' When I asked him why he wrote two works of the same form at such close intervals he replied that he had no choice in the matter. He could only follow the dictates of his own inspiration."

H. F. P.

Maestro Polacco A Distinct Force in Metropolitan Opera Mechanism

THE securing of conductors endowed with ability sufficiently notable to satisfy a *blasé* New York audience has been one of the most difficult problems of the Metropolitan Opera Company. With the accession of Arturo Toscanini, some years ago, the problem of the conductorship for the principal Italian operas seemed to be successfully solved. Again, with Alfred Hertz at the helm in German operas, barring, of course, the "Tristan" under Signor Toscanini and his occasional sallies into the realm of "Die Meistersinger," the performances of German opera were in excellent hands.

A single Italian conductor was not to be burdened, however, with the responsibility of all the Italian performances. Accordingly experiments were made and lesser Italian *maestri* engaged, men who were found unsuited to the high standards of the Metropolitan. Last season the direc-

torate of the opera house engaged, along with Mr. Toscanini, Giorgio Polacco as the other conductor of Italian operas. In doing so they chose a man who had won distinction in his own land and who, in the previous season, had arrested attention in America when he toured as conductor of Henry W. Savage's production of "The Girl of the Golden West."

Arriving in America he superintended the rehearsals for the revival of Puccini's "Manon Lescaut" and conducted the opening performance of the Metropolitan season. A single hearing of his work established him in the opinion of press and public as a musician of eminence, a man well equipped for upholding the distinguished standards of the Metropolitan. Then came his conducting of Puccini's "Girl," in which the rugged spirit and characteristic atmosphere of the music were especially well preserved at Mr. Polacco's hands. Later Mr. Polacco conducted "Aida," "Les Contes d'Hoffmann," "Les Huguenots,"

"La Traviata," "The Secret of Suzanne" and numerous other works winning approval in all of them.

During the past Summer his success as conductor of the Covent Garden season in London was one of the distinguishing features of the season. There he achieved a triumph for his conducting of "Tosca," the *London Telegraph* calling him a "master of his craft." The other operas which he conducted there brought him unanimous praise and added considerably to his reputation abroad.

Mr. Polacco will return at the end of this month and will this season conduct many important performances at the Metropolitan. A. W. K.

Strauss's Biblical Music Drama Nearly Completed

According to cable reports received in New York last Monday, Richard Strauss has nearly completed his Biblical music drama based on the story of Joseph and Potiphar's wife.

Montemezzi to Attend New York Premiere of His Opera

ROME, Oct. 11.—The composer, Italo Montemezzi, has been persuaded by Gen-

eral Manager Gatti-Casazza, of the Metropolitan Opera House, to agree to go to New York to supervise the first production of his opera, "L'Amore dei Tre Re," which will be one of the novelties of the season at the Metropolitan. Montemezzi will arrive in New York about Christmas.

Bonci Released from Chicago Opera Contract

CHICAGO, Oct. 13.—Director Campanini cabled yesterday from Parma that Alessandro Bonci, the tenor, had been released from his contract with the Chicago Grand Opera Company at his own request. Mr. Bonci stated that family affairs would require his presence in Italy this Winter and begged that his engagement be postponed for a year. M. R.

Kubelik Draws Big Grand Rapids Audience

GRAND RAPIDS, MICH., Oct. 9.—Jan Kubelik, violinist, at Powers Theater Tuesday evening, filled the house, in spite of the inclement weather. Kubelik's technical and artistic mastery was warmly appreciated. George Falkenstein was a most satisfactory accompanist. E. H.

TO PERPETUATE A CHICAGO CHORUS

Apollo Club Seeks Endowment Fund of Half a Million—Life Membership Fund for Chicago Musical College to Be Established to Aid Talented Students—A New Civic Music Association

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Oct. 13, 1913.

LIKE others of the larger musical organizations of the city which are taking means to perpetuate themselves, the Apollo Musical Club, a representative Chicago choral organization, now in its forty-second year, has begun a propaganda for the purpose of creating an endowment fund of some \$500,000, which would place the club on the same civic plane as the Chicago Symphony Orchestra, the Chicago Grand Opera Company, with its large list of guarantors, and the Chicago Band.

There has also been a movement on foot for several months to establish a fund for talented students without means, to afford them a chance to complete their musical educations. The Chicago Musical College has a plan now in process of completion which will create a list of life memberships in the college and the fund derived from the purchase of these memberships will be in part applied to defraying the expenses of talented students.

It is proposed to issue life memberships for \$100 each, to public-spirited citizens and the fund would be so invested that the income from it might pay the tuition of many worthy students.

The fund will be known as the Life Membership Fund of the Chicago Musical College, and will be administered by a board of trustees, to be elected from among the contributors.

Already the list is headed by Harold F. McCormick, Charles G. Dawes, J. Ogden Armour, Julius Rosenwald and others, and it is the intention of the projectors of this plan to call a meeting, when the list reached the half-hundred mark. Henry R. Kent, vice-president of the Fort Dearborn National Bank, is the temporary treasurer.

Another movement of general concern in the music world of the city is the establishment of the Civic Music Association. Its object is "to promote and encourage the understanding, appreciation and study of

the art of music, and the development of musical talent throughout the community, principally by providing entertainment and instruction gratuitously or at little expense in the small parks and playgrounds and other civic centers."

Metropolitan Artists' Course

The Metropolitan Artists' Course has arranged for bookings for fourteen feature artists, who will appear throughout the United States and Canada, in extreme Eastern and Western States as well as in the Central West. Ramon Blanchart, leading baritone of the Boston Grand Opera Company, who heads the list, will arrange for his concert appearance in the East with the exception of the month of May, when he will make a tour with his daughter, Erminda, appearing at May Festivals throughout the Central West.

Rosa Olitzka, who will appear in the East under the management of R. E. Johnston, has been engaged for a number of appearances as prima donna of the Canadian National Grand Opera Company. She will appear in Grand Rapids in the \$5,000 course for the benefit of Mary Hospital and will have an appearance in Orchestra Hall later in the season. F. Wight Neumann, as before, will manage her Chicago recital.

The American Artists' Opera Company, under the direction of Kurt Donath, will begin its season in Logansport, Ind., the latter part of this month and will have concert engagements throughout the season, which will be followed by a Summer's work in chautauquas.

The Max Jacobs String Quartet will arrange for a Western tour early in February and plans also to appear about two weeks in May, 1914.

Mary Highsmith, soprano, has been engaged to appear as soloist with orchestras, German societies and before leading clubs and universities. Her engagements include Chicago, Milwaukee, Indianapolis, St. Louis, Buffalo and other large cities.

Edithe Roberts, soprano, will continue for a second season her work in the Cen-

tral West. Miss Roberts was one of the successful artists in Chicago last season and, after the season was practically closed, made twenty-four appearances in joint recitals with Cornelius Van Vliet, solo 'cellist of the Minneapolis Symphony Orchestra.

The Misses Reynolds also appear for the second season under the Briggs management and have been booked for two symphony orchestra engagements as soloists. Their new programs of old French chansons, given in costume, are a feature of club musicales. The Misses Reynolds opened their season last week at the Englewood Women's Club.

Alma Beck, the Cincinnati contralto, will have an extended season in recital work, and many oratorio engagements. She will also appear with a symphony orchestra on tour.

Marcian Thalberg, French pianist, who has just arrived in this country, is one of the latest artists to be added to this list. He will remain here for 1914-15, and make an extended tour the next season.

Dr. Fery Lulek, German baritone and lieder singer, begins his season with the Milwaukee Musik Verein in the course which includes Schumann-Heink, Carreño and Mischa Elman.

Archibald Jackson, an American baritone, who has recently arrived from Germany, will fill engagements booked for the late Lawrence Joergen-Dahl, who was to have been under the management of Mr. Briggs during this season.

John Hoffmann, also an American who has recently come to this country after completing a successful European tour, will have tenor rôles in a number of oratorios and has already a number of engagements arranged for him for Spring festival appearances in 1914.

Alexander Sebald, the Hungarian violin virtuoso, who has just arrived from Europe, has signed a two years' contract with Mr. Briggs and will begin his season late, opening with a recital at the Fine Arts Theater on December 29.

Ethelynde Smith, who appears on the Metropolitan Artists' Course on January 11, 1914, will fill a number of engagements before returning to the East. She was recently soloist at the Portland, Me., Festival and has filled important engagements with New York and Boston music clubs.

First Auditorium Concert

The concert season at the Auditorium will begin with a program Sunday after-

noon, October 19, when Geraldine Farrar, soprano, Clarence Whitehill, baritone, and Fritz Kreisler, violinist, will appear for the benefit of the German Hospital and the German Aid and Relief Society.

Ernest L. Briggs announces that all of the recitals and concerts given at the Fine Arts Theater this season, constituting the Metropolitan Course, will begin at three in the afternoon instead of 3:30. This will not affect individual recitals given outside of the course. The first of the Metropolitan courses will be given October 19, on which occasion Oscar Deis, pianist, will present the entire program.

Lolita D. Mason has returned from an extensive tour in the interests of the musical artists under her management. Among these artists are the following: Luigi von Kunits, former concertmaster in the Pittsburgh Symphony Orchestra and now Director of Music in the Canadian Conservatory of Music, Toronto; Hans Kindler, Holland 'cellist; Mme. Bailey-Apfelbeck, American-Viennese pianist, who has played many times with practically all of the leading European orchestras; Issay Mitnitsky, Russian violinist, who is now touring Denmark and arrives in America in January; Ernesto Rocco, the Neapolitan mandolinist; Lina Pleister, pianist; Arthur R. Slack, baritone; Laurel E. Yeamans, pianist and organist, and Mabel Sharp-Herdién, soprano, well known both as a concert artist and oratorio singer.

The opening concert by students of the Chicago Musical College was given Saturday morning in the Ziegfeld Theater. The piano numbers were presented by William Coburn, Magdalen Massmann and Florence Bettray, the last one playing two movements from one of her own sonatas. The vocalists were Hazel Bushspies, Naomi Nazor, and Florence Stephenson. The violin numbers were given by Josephine Kryl and Selena O'Neill. The recital was preceded by a lecture on the "History of Music."

MAURICE ROSENFELD.

Maud Powell's New York Recital

Maud Powell's New York program for her recital in Aeolian Hall, October 21, will include the Coleridge-Taylor Concerto in G Minor, Bach's Sonata in E Major, a group of American compositions and pieces by Dvorak-Barth, Beethoven, Brahms, Joachim, Chopin-Powell and Sarasate.

FLORENCE HINKLE

SOPRANO

At The

WORCESTER FESTIVAL

WORCESTER FESTIVAL NOTICES:

Worcester Daily Telegram, Thursday, October 2, 1913. "Miss Hinkle has one of the most beautiful voices heard in concert or in opera. Her tones last night even in the intensive ensembles of a loud chorus and orchestra retained their edgeless mellowness and purity. Her musicianship ranks with the tonal beauty of her voice, and her contribution to the evening's pleasure was a generous one."

Worcester Evening Gazette, Thursday, October 2, 1913. "Miss Hinkle brought to her work a voice of great beauty which is also powerful and brilliant; she sang in high B's and C's that rang exultingly over the chorus and orchestra. She sang, too, some of the most lovely pianissimo high tones imaginable and did it all with an ease and simplicity that delighted every one. Her interpretations throughout were intelligent and dignified."

The Evening Post, Thursday, October 2, 1913. "Miss Florence Hinkle won new laurels last night. Miss Hinkle's voice has developed rapidly since her last appearance in Worcester in '11. She has a beautiful soprano voice that would be hard to equal."

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COAST CITIES YIELD TO FARRAR'S CHARM

San Francisco and Oakland Give Her Crowded Houses—Opera Principals Arrive

Bureau of Musical America,
Gaffney Bldg., 376 Sutter Street,
San Francisco, Oct. 8, 1913.

GERALDINE FARRAR'S première concert at the Cort Theater last Sunday afternoon was greeted by an overpacked house. Dressed in a diaphanous Paris creation, with a charming lace cap, she was the personification of opulent beauty, and as she appeared a burst of applause broke forth from the large audience. While Miss Farrar was a comparative stranger to the audience in person there were few who were not familiar with this charming soprano through the talking machine and her work in operatic rôles. Miss Farrar had expressed herself as desirous of steering clear of an operatic program and relying on her *lieder* singing alone, but she acceded to the request to sing "Un Bel Di" from "Madama Butterfly." She paid tribute to MacDowell by singing his "Bluebell," which was delightfully interpreted.

A California critic prefaced his criticism of the program by saying "There were two prima donnas, Miss Farrar and Alwin Schroeder's cello." Mr. Schroeder's technique was forgotten in the warmth and richness of his tone, and any prima donna might envy this 'cellist's *bel canto*.

In Miss Farrar's second group, particularly in Schubert's "Heidenroselien" and Franz's "Der Schmetterling," her personality made itself felt more positively until she reached a climax in Richard Strauss's "Zueignung." In this number the artist sang the love phrases with dramatic power and purity of tone. Not even her aria from "Madama Butterfly" equaled "Zueignung" in dramatic strength, but the former was valuable in that it pulled the curtain aside, as it were, to give one a glimpse of the singer as an opera star. The last group contained three French songs and three in English; while the English songs made a strong appeal to the audience, it was Massenet's "Ouvre tes Yeux Bleu" that displayed again Miss Farrar's intuition in interpretation of the composer's ideas. Mention should also be made of her excellent phrasing and enunciation. Arthur Rosenstein showed true musicianship in his work at the piano.

The second concert was given in Oakland the following Tuesday evening to another packed house, where the San Francisco success was repeated. It is through the enterprise of Frank Healy and C. A. Ellis that Miss Farrar has established herself in San Francisco and the trans-bay cities.

The influx of opera stars during the past week has caused a sudden increase in the city's interest in opera. Carmen Melis-Cariola, with her husband, was the first of the principals to arrive, and after her long journey from Italy to California she was very glad to rest in her suite at the St. Francis. The prima donna is preparing to make her initial appearance on Tuesday evening in the rôle of *Tosca*. After appearing in this opera season, which will include six weeks in San Francisco and several appearances in Los Angeles, the artist will fill several engagements in Mexico during the first part of January. In February she is to sing the rôle of *Minnie* in "The Girl of the Golden West" at Monte Carlo, after which she is to be "guest" at many of the large theaters of Italy. Mme. Melis is learning some English songs and acquiring the English language rapidly.

Schiavazzi Misses Indians

Another leading artist of the company has made his appearance and is ready to stir San Francisco with his voice, Pietro

SCENES FROM OPERA IN ARTHUR PHILIPS RECITALS



Arthur Philips at His Summer Home in Darien, Conn. Upper Left Hand Picture—Woodruff Rogers, Pianist and Accompanist, and Mr. Philips. Upper Right—Ruth Dean, Soprano. Lower Right—Arthur Philips. Lower Left—Four Professional Pupils Who Come from Widely Separated Cities

ARTHUR PHILIPS, formerly baritone of Hammerstein's London Opera House, and more recently known because of his many successes in concert and recital, will present during the coming season a unique musical attraction. This will consist of the performance, in costume, of those acts from operas which will lead themselves to detachment from the complete works.

In this work Mr. Philips will have the aid of Ruth Dean, a lyric soprano, who has

won high praise for her singing abroad. During the Summer several programs in costume were presented by the artists. In the excerpt from "Thais" both of these singers were accorded an enthusiastic reception for their solo and ensemble work. A tour will be booked for the coming season in addition to the recital work of each.

Mr. Philips has devoted his Summer to the preparation of his recital and operatic programs, in addition to his coaching and teaching of professional pupils and to his appearances in recital and in several pageants. His pupils were drawn from widely separated localities and their singing in recital in Darien exhibited their merits in a satisfying manner.

Witherspoon's New York Recital

Herbert Witherspoon, basso of the Metropolitan Opera Company, announces his annual New York recital at Aeolian Hall on the afternoon of November 6. Mr. Witherspoon has prepared a program which will contain a number of novelties.

THE "JEWELS" ADDS LUSTRE TO CENTURY

More Careful Preparation Shown in Presentation of Wolf-Ferrari Work

With the possible exception of "Aida," the Century Company has done nothing more creditably than "The Jewels of the Madonna," which was given last Tuesday evening. Wolf-Ferrari's lurid and not always consistent melodrama has enjoyed only two hearings in New York, but the present was its first in the vernacular. There was a large audience, for its cheap sensationalism and its coarse-mouthed musical vulgarity have won it an inevitable following.

Now, the "Jewels" is at once difficult and easy. The Century orchestra has not yet been confronted with so complex a score nor have the singers yet been called upon to enact rôles of so melodramatic a fiber. Yet so are turgidity and bombast piled upon themselves in this up-to-date Meyerbeerian affair that flaws of execution which stand forth glaringly in other works pass practically unnoticed in such a compound of cumulative blatancy and hysterical theatricalism.

The powers that be at the Century had evidently profited by the lesson of the disastrous first "Lohengrin," for Wolf-Ferrari's yellow romance gave evidence of much more careful preparation. It had from first to last vitality, atmosphere and a vigorous dramatic pulse, as regards the playing of the orchestra and the singing and action of principals and chorus. There were no unpardonable mishaps and *contratemps* such as marred the Wagner opera, though it cannot be denied that in a work, as yet devoid of interpretative traditions and generally unfamiliar in its details, much could easily have eluded detection.

True, a few lapses from the pitch were noticeable on the part of the choristers and at moments—as in *Rafaele's* serenade and the two intermezzi—Mr. Szendrei's tempi were manifestly too fast. But the general spirited quality of the performance was not impaired thereby. The choral ensembles at the opening of the work were well managed, though in this confused bustle and turmoil no amount of untuneful or unrhythmic singing would have mattered.

The minor rôles were all properly cared for and the Century Company put forth its best efforts in the casting of the four leading parts. As *Maliella* Elizabeth Amsden disclosed abilities as a dramatic singer of a kind which even her excellent *Aida* did not hold forth the promise of.

Kathleen Howard's *Carmela* was intelligent, though she disclosed in the first act a tendency to sing flat. Louis Kreidler, while slightly hoarse, filled the requirements of the swaggering dandy of the Neapolitan underworld, *Rafaele*, while Gustaf Bergman, best of all the Century tenors, could scarcely have been bettered in the exceedingly trying rôle of *Gennaro*. He disclosed the inherent pathos of the figure and sang the music with virility, warmth of emotion and beauty of tone.

H. F. P.

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CINCINNATI APPLAUDS MELBA AND KUBELIK

Huge Music Hall for Co-Stars' Concert—Symphony Attracts Students

CINCINNATI, Oct. 11.—The musical season of Cincinnati opened on Thursday evening with a concert at Music Hall by the so-stars, Melba and Kubelik. The immense audience was crowded to the doors. There was warm enthusiasm for Jan Kubelik, who was the same technical giant that he has always been. Mme. Melba still has her consummate art to enchant her hearers and she was given the most rousing sort of a welcome.

A sensation was caused by the singing of Edmund Burke, the young Canadian baritone, who sang the aria "Benvenuto, Cellini," by Diaz, and "Mephistopheles Song," by Moussorgsky. His voice is a magnificent

baritone of great range, full of dramatic quality, but properly restrained to meet the demand of the concert stage.

The Cincinnati Symphony Orchestra Association is this year making a special arrangement to encourage the attendance of music students and also the students of the high schools and the University. With this end in view it has reduced the price of admission to \$4 for the season of twelve concerts. This privilege is extended to music students studying under any recognized music teacher, whether connected with a school or not. The students may also secure their choice of seats in the gallery by bidding at the auction sale.

During the last week N. Koulouski was added to the forces of the orchestra as first flutist in place of August Rodemann, who resigned.

Dr. Ernst Kunwald, the conductor, will sail from Hamburg October 16 on the *Augusta Victoria* and reach New York October 25. After spending a few days in the metropolis he will leave for Cincinnati.

The Conservatory Junior String Quartet, composed of Edwin Ideler, Edwin Memel, Peter Froehlich and Walter Heermann, has commenced rehearsals for its regular series of ensemble evenings. The first concert, which will take place early in November, will present the following program: String Trio Serenade, op. 8, Beethoven; String Quartet, F Major, Dvorak; Piano Quartet, Strauss. The pianist in the Strauss number will be George A. Leighton. A later concert by the quartet will be devoted to works of Conservatory composers. Rehearsals on Stillman-Kelley's String Quartet have commenced and Mr. Leighton's string quartet will also form a part of the second concert.

The arrangement of the Bach Concerto for three pianos in C Major by Albino Gorno, head of the College of Music piano department, which was played at one of the Symphony concerts some years ago, will be used abroad at a Bach Festival which Frank Van der Stucken will direct.

The College chorus, under the direction of Louis Victor Saar, is studying Berlioz's "Veni Creator" and Mozart's "Hymn to the Sun," while the orchestra, under the direction of Johannes Miersch, is rehearsing a

movement of the Sixth Symphony of Beethoven, Bizet's suite "L'Arlésienne" and Mendelssohn's Overture "Midsummer Night's Dream."

The first concert of the College of Music String Quartet will be given at the Odeon November 18. The personnel of the quartet includes Johannes Miersch, Adolph Borjes, Walter Werner and Ignatz Argiewicz. Adele Westfield will be the piano soloist. The opening of the series of subscription concerts will take place on October 29, with an evening of sonatas by Frederick Hoffman and Johannes Miersch. A sonata by Edwin Grasse will be the novelty of the evening. A. K. H.

Parade Closes Milan's Verdi Festivities

MILAN, Oct. 13.—The festivities for the centennial of Verdi closed today with a parade in which several thousand persons, including the city officials, the Mayor of Rome, the representatives of nearly all the Italian towns and delegates from hundreds of associations all over the country participated. Flowers, albums and all kinds of mementos were placed at Verdi's monument. The Musical Educational Congress was opened by the Secretary of Arts.

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Dear MUSICAL AMERICA:

Last week I told you that I thought the Aborns, the managers of the Century Theater operatic enterprise, were going to have trouble. I felt it in the underlying tone of some of the criticism of their recent performances, and I said that I thought that if the critics, who at the start were more than friendly, had expressed their frank opinion they would have said that they were agreeably disappointed with regard to the principals, but that they were disagreeably disappointed with regard to the chorus and the orchestra, which, they naturally expected, would be the strong features of the performances.

I felt, also, that the real test would come when the Century Opera Company undertook to produce a Wagnerian opera. Well, the test has come with the production of "Lohengrin" last Tuesday night and, to be honest, the Century Company has fallen down, though some of the principals, notably Kingston, Lois Ewell, Kathleen Howard, and Szendrei, the conductor, deserve praise.

Now, I am one of those who not only wish the new undertaking well, but am seriously concerned to see it succeed, because I regard it, as I told you already, as a splendid opportunity for the exploitation of American talent which has had no such opportunity before, and which, indeed, has had to go to Europe to get a hearing. That reason alone would make me more than favorably disposed to the Century Company's efforts.

There is, however, another reason which is, in my judgment, more important even than giving opera in English, and that is, that it is a stepping stone to English opera, by which I mean librettos based upon the life of our time or our history, to which the music will be furnished by American composers. In using the term "American" I include all those who have come to us from the other side, whether Germans, French, Italians, or English, or their descendants.

It is, therefore, with sincere regret, if I am to be candid, that I must tell you that the performance on Tuesday night of "Lohengrin" was such as to reflect no credit upon the management.

I had my doubts when I saw the program of what the Aborns proposed to do, which, I believe, means the production of at least thirty-five different operas. I thought that they were about to bite off more than they could chew. For my own part, I think that had they restricted their repertoire to a dozen or fifteen operas and given these efficiently, after adequate rehearsal, with a strong orchestra and a good, well-drilled chorus, they would have done better than to attempt too much, especially when we consider how much depends upon the success of this enterprise, in the way of laying the foundation for a national opera.

That the chorus should be lamentably deficient, as it certainly was on Tuesday night, is scarcely to be pardoned. There is no city in the world where there are so many young, fresh voices that have already received a certain amount of musical training which are at the disposal of the manager as in this city of New York. Consequently if the chorus in the very first presentation of a Wagner opera breaks down, as it certainly did, it is, with every possible desire to be kindly, inexcusable.

As for the orchestra, that has been deficient, both in quantity and quality, from the start. That, again, is something which is inexcusable.

The Aborns and all those connected with them will, I trust, receive this criticism in the friendly spirit in which it is intended.

They must not forget that they had, at the start, public sympathy, all the assistance that the resources of the Metropolitan could offer, the backing of men of wealth and enterprise, and the added advantage of a public returned from a vacation, anxious for musical as well as dramatic entertainment, to all of which we must add the significant fact that there is, as yet, no competition.

When the Metropolitan season starts, and particularly if Hammerstein is also in the field, then the Century Company will be put to its trumps!

If I might be permitted a suggestion it would be to the effect that the Aborns should modify their original program and not attempt to do the impossible, for I seriously doubt whether even the Metropolitan, with all its resources, could satisfactorily prepare for production such a program as the Aborns undertook. Let them immediately modify their program, give again such operas as "Aida" and "Les Contes" as have already been successful, and not produce any new opera whatever until it has been properly rehearsed and they can feel that it reaches a certain fair standard of excellence.

Otherwise all the good work that they have done, all the promise for the future which their enterprise unquestionably holds, will be lost, and eventually the public will stay away, and a very sincere, praiseworthy effort to give us opera in the vernacular and to encourage American artists, as well as American composers, will have received a serious setback.

I am informed, on what I consider good authority, that some members of the chorus, orchestra and indeed some of the principals as well, as the conductor, are not disposed to accept responsibility for the drastic criticism which this performance of "Lohengrin" received at the hands of the press and so they have let the cat out of the bag.

They say there was but one and a half rehearsals of "Lohengrin," while it is planned to give "The Jewels" with only three rehearsals.

I throw up my hands!

It had been generally hoped, in view of Oscar Hammerstein's notable services to the production of opera, that some way would have been found by which he could have re-entered the field, and, at the same time, the directors of the Metropolitan have preserved their rights as well as their dignity. But the events of the last few days suggest that the contending forces are, as the New York Herald says, "growing bitter rather than getting together." From the legal action which has just been taken in the Supreme Court before Judge Pendleton it would appear that the directors of the Metropolitan are anxious to secure an immediate injunction against Mr. Hammerstein.

Coincident with this action the Metropolitan directors have issued a statement to the public, through the press, in which they make it clear that, as I said, their self-respect compelled them "to vindicate the sanctity of contractual relations and to prevent wilful violations of a contract as are threatened by the Hammersteins."

As a further cause for their action, as well as their attitude, they state that they feel sure that the cause of grand opera in New York, which is now, as they say, upon a finer and more dignified basis than at any time in its history, would suffer seriously if opera were to be given by the Hammersteins, as New York could not support three operatic enterprises.

Finally they say that the operatic situation would become demoralized and the high standard which it is the Metropolitan's purpose steadfastly to maintain would be adversely affected.

Here, I think, there will be serious objection on the part of a large number of the music-loving public, which is certainly friendly to Mr. Hammerstein, not so much because he is an individual fighting against a number of wealthy men, but because as a producer of opera he has made good, because he introduced to us a number of works, especially of the French school, of transcendent beauty and merit, and also because he introduced to us a number of artists of the highest distinction and ability whom we, probably, otherwise would not have heard.

With regard to Mr. Hammerstein's reply it is peculiarly Hammersteinian. He charges the Metropolitan directors with all kinds of villainy, including "fraud and conspiracy bordering on criminality."

That is an issue for the courts. The really important point is as to whether the cause of music itself will be harmed by Mr. Hammerstein's competition. That is what the public are interested in, and there, I think, the opinion of the mass of

opera-goers will not agree with the opinion of the directors of the Metropolitan.

You see, the great number of music-lovers in this city do remember that things had got into a rut at the Metropolitan till Hammerstein came into the field. It was his competition which not only woke up the Metropolitan, but unquestionably resulted in creating an interest in opera as such, which had never before existed in this country.

All this, of course, has nothing to do with the legal rights, and perhaps the moral rights of the Metropolitan directors, but it has a great deal to do with the situation as the public regards it.

There is one feature in the statement of the Metropolitan directors which is most interesting, and that is where they give figures regarding the cost of opera. According to these figures the Metropolitan expended, last season, nearly \$2,000,000, or about \$10,000 per performance, as compared with an average of about \$1,300,000 per season under the Conried management, or about \$8,000 per performance, and about \$1,000,000 per season, or about \$6,000 per performance, under the Grau management.

By giving out these figures the Metropolitan Company evidently desires to impress upon the public that they have met the liberal manner in which they have been supported by a continual increase in expenditure, resulting, naturally, in increased efficiency and in raising the standard of the performances given.

There is no question that to-day, under the present directorate, and under the management of Mr. Gatti-Casazza, opera has been raised at the Metropolitan to a standard of musical and artistic excellence to be found nowhere else in the world.

At the same time, as I said, the fact that there has been this increase in expenditure and efficiency is understood by the general public, whether rightly or wrongly, to be largely due to the competition which the Metropolitan had through the invasion of the operatic field by Oscar Hammerstein.

My point, finally, is this: that however right, legally and morally, the directors of the Metropolitan may be in the various contentions they make, the public, upon which they must rely in the end, does not take the view that they do in this matter. I am assured of this, for I have taken special pains, for some time past, to acquaint myself with the views of opera-goers, not only subscribers, but of those who only occasionally visit the opera, or when some particular performance appeals to them.

There is an immense public behind Hammerstein, not in his opposition to the Metropolitan Company, but simply because they believe he will give good performances and help make things lively.

Paderewski is here with us again, to undertake his ninth tour of the United States. He is accompanied by his wife and his English manager, L. G. Sharpe. He has returned to his first love, and so will use a Steinway piano during his tournee. This reminds me that Paderewski's great financial success is due, as I think I may have told you once before, to the foresight and enterprise of the late Charles F. Trebar, who for a number of years directed the artistic interest of the great house of Steinway.

For a whole year before Mr. Paderewski's first tour, and at a time when he was known only by reputation to a limited few in this country, Mr. Trebar undertook a national campaign on his behalf and expended over \$70,000 in publicity of all kinds to make people know something about the great genius that was coming. Then Mr. Paderewski came and, in the vernacular, "made good."

The Steinways came out about even, for, in addition to the amount spent on publicity, we must add something like \$30,000 to \$35,000 which it costs the piano makers in the way of shipping concert grands, with tuners and mechanics, all over the country for such a tour.

And this leads me to say, incidentally, that there are few people, except those

who can go back forty or fifty years, who have any idea how much this country owes of its musical culture to those enterprising German and American piano makers of the past, who spared no effort, and certainly no expense, to support music in all its forms. They were the backbone of concert enterprises and of the opera, they assisted artists and teachers, supported schools and conservatories, and did so at a time when they often were hard put to meet their own weekly payrolls.

W. B. Chase, the inimitable musical critic of the *Evening Sun*, tells us that Mr. Paderewski is to receive \$5,000 a performance, a fee equaled only by Patti, for each of his eighty concerts between now and the end of April. He will be in the East until January, when he goes to the Pacific Coast.

Now, that seems a great deal of money for any artist to receive, but in estimating such matters we must never forget that it is not what an artist receives that is important, so far as the manager is concerned, or, indeed, so far as the public is interested. It is the amount he can draw. If an artist can draw \$8,000 to \$10,000 for a concert it is very obvious that he draws not only his own magnificent reward but sufficient to pay the orchestra, the hall, advertising and a profit to the manager, while another artist who cannot draw even a quarter of such a sum will create a deficit for those who undertake his tour.

You see, there is a business side to such matters, as well as an artistic one.

Henderson, in the *Sun*, in a very able and interesting article on Paderewski, points out that he is a very different man as well as artist to what he was some twenty years ago.

"Paderewski at the age of thirty," says Mr. Henderson, "when he first swept the American public off its feet with the wondrous beauty of his playing, was a very different man to the Paderewski of to-day. While he still has the slim, upright figure of his youth, while his carriage is as erect and his step as full of spring as when he first came to us, one can see in his face the changes wrought by years of thought, study and intense living."

Mr. Henderson thinks that as the lyric quality in Paderewski was emphasized twenty years ago, now one finds what might be called the "epic quality." Mr. Henderson calls attention to the fact that Mr. Paderewski is an enthusiastic Pole. He says that in the Fall, three years ago, there was a centennial celebration at Lemberg of the birth of Chopin, at which Paderewski showed himself, in a new light, as an orator. Mr. Henderson quotes a translation of the address, in which Paderewski said:

"Music is the only art that actually lives. Her elements, vibrations, palpitations are the elements of life itself. Wherever life is she is also, stealthy, inaudible, unrecognized, yet mighty."

This address concluded in the following stirring words:

"Music is everywhere, soaring beyond and above the range of human speech unto unearthly spheres of divine emotion."

With all this, Paderewski is pre-eminent a business man, and the story is told that if he had had his way he would years ago have invested largely in real estate in Birmingham, Ala., which, you know, has been called "the Pittsburgh of the South." He foresaw the future of that wonderful city, where they make iron and steel. Unfortunately, his secretary neglected to carry out his wishes; otherwise he would have made several hundred thousand dollars profit by this time, for real estate in Birmingham has boomed ever since.

To give people an idea how difficult it is to publish a decent, clean and self-respecting musical paper, let me tell you of an incident which recently came to my knowledge. Some few weeks ago a well-known German violinist of highest rank and reputation said he would be perfectly willing to advertise in your paper if

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 176 Operas, and 5 Ballets; the very latest announced operas such as "A Lover's Quarrel," "Noel," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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MEPHISTO'S MUSINGS

[Continued from page 7]

it could be shown to him that you had never printed a line of adverse criticism against him, and if he also received a written guarantee that not only the editorial staff but all the correspondents would also speak of him in the warmest terms of praise whenever he performed. Failing such a guarantee he stated he would not spend one dollar.

You perhaps will remember that your editor, on a similar occasion, when the millionaire father of Spalding, the violinist, put up to him a similar proposition, asked this very pertinent question:

"If a musical paper were conducted on the lines you suggest, who the devil would read it?"

Now, you may, perhaps, ask why this German violinist "of the highest rank and reputation" should make such a demand upon you, that you would never print anything adverse to him.

There's a reason.

It is because this particular musician has an evil conscience.

You see, it is not so long ago that he, with the assistance of the representative of a certain notorious musical sheet, concocted a scheme by which they obtained many thousand dollars from a young and wealthy musical student for a violin which cost them just Twenty-five Dollars!

* * *

A correspondent of the *Evening Sun*, by the name of Eugene S. Lucas, writes from Brooklyn to ask why we could not have music in the subways and elevated railroads. He says it would soothe the monotony of the long and tiresome journey from the Battery to Bronx Park and assist strap hangers in bearing their trials with equanimity.

He bases his appeal on the fact that music is now invading every phase of our life.

"In the downtown section of New York," says he, "an enterprising Italian shines one's shoes, accompanied by the classic airs of his phonograph, and he is patronized accordingly. It is considered better value to have one's shoes shined for five cents, while 'Celeste Aida' is appealing to one's musical taste than a shine without music.

"Most of the quick-lunch restaurants in the business section have music with their meals—string orchestras, and good ones at that. Some of the popular-priced restaurants even offer you an opportunity to dance with your best girl after your ham sandwich or plate of beans is speedily dispatched.

"Then there are the German brass bands which furnish the street music in certain sections of the city. They take the place of the banjo-playing negroes, whose art seems to be gradually vanishing.

"In the select restaurants, cabarets and modern dances amuse us. On excursion boats the music follows us faithfully. On the street corners on lonely Summer nights clever quartets of boys render songs for their own amusement."

As we have music everywhere, why not, suggests Mr. Lucas, have it in the Subways and the elevated roads?

Well, we have so much music that I can give you a list of kindly people who take to the woods every Summer in order to escape from it and get a rest.

You know, you may have too much even of a good thing.

I trust that you will never feel that you have too much of Your

MEPHISTO.

TEACHERS AND SINGERS BOTH IN ALFRED Y. CORNELL'S SUMMER SCHOOL



Alfred Y. Cornell (Middle Row, Fifth from Left), Vocal Teacher, of New York, and His Summer Students at Round Lake, New York

ONE of the most successful Summer schools of vocal instruction in America is that conducted by Alfred Y. Cornell, of New York. This institution, with the work of the Summer just passed, has completed its sixth year of activity. Situated at Round Lake, in Saratoga county, the school is devoted to the student of voice who wishes to combine study with a pleasurable spending of the vacation months.

A feature of Mr. Cornell's school is that it is intended equally for singers and teachers. Each Summer the enrollment of students includes the names of teachers from all parts of the country, who make it their business to study with this well-known New York musician, who has won

note as teacher of voice, organist and conductor.

During last Summer the annual music festival was given in August with great success, the soloists being Nevada Van Der Veer, Reed Miller, Andrea Sarto, Anna Case, Sara Grue, Christiaan Kriens, Willem Durieux, Carl Schick, Charles Gilbert Spross, Ward C. Lewis and several others. A feature of the performance, which included presentations of Saint-Saëns's "Samson et Dalila," Rossini's "Stabat Mater," "operatic night" and other events, was the singing of the Round Lake Festival Chorus under Mr. Cornell's baton.

In the above picture Mr. Cornell is shown with the class which he instructed

this Summer. Among the teachers who studied with him are Lulu Clark-King, of Atlanta, Ga.; William E. Strassner, Canton, O.; Olive Beeman, Yazoo City, Miss.; Emma Stapler, Commerce, Ga.; Violet Moyer, Durham, N. C.; Martha E. Smith, Atlanta, Ga.; Ella Louise Fink, Albert Lea, Minn.; Mrs. Eloise Batcheller, Albany, and Mrs. Evelyn Scott, Marietta, O.

Mr. Cornell resumed his teaching at his Carnegie Hall studios a few weeks ago. He is again organist of the Church of the Pilgrims, Brooklyn, and will conduct a series of choral concerts there this Winter, featuring compositions of a nature similar to the music sung by the Musical Art Society of New York.

Maggie Teyte Shies at Knickerbockers as Gangplank Costume

New York's daily newspapers were provided with striking pictorial features upon the arrival of Maggie Teyte last week—nothing less than portraits of the little English soprano in knickerbockers. The papers had already published stories under a foreign date line in which the charming singer was represented as declaring her intention to land in Hoboken in boy's clothes. Miss Teyte's intentions evidently did not keep pace with the imagination of her press agent, however, for she compromised by posing for the camera men in "knicks," and then, donning feminine raiment for her descent of the *Kaiser Wilhelm der Grosse* gang plank. At the customs house Miss Teyte is said to have "declared" her voice, with the valuation of \$2,000,000.

Frank Ormsby with People's Symphony and Choral Union

Frank Ormsby, the tenor, will be one of the soloists in "The Messiah" with the People's Choral Union on December 21, in Carnegie Hall, New York, and in the People's Symphony concert at the same auditorium on November 9.

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ECHOES OF MUSIC ABROAD

Harold Bauer Shows His Versatility in His Latest London Program—Barcelona Will Claim First "Parsifal" Production—Heinrich Hensel to Be a German "Parsifal" in London and a French "Parsifal" in Brussels—Don Perosi Decides that He Is Not an Opera Composer—Verdi as an Agricultural Expert—The Ideal Organist Defined

SOMEWHAT akin to the program he gave in New York a few seasons ago, especially for the illumination of music students, was the program Harold Bauer offered the other day at his only London recital for a twelvemonth. And if at odd times during the past season or two this master pianist has seemed to invite criticism on the ground of verging too close to the austere in arranging his programs—notably when he has alternated three Beethoven sonatas with three preludes and fugues from Bach's Well-Tempered Clavichord—he turned another facet of his artist temperament to his London public on this occasion.

There was not one work of sonata length on the entire program. Moreover, the way he led up to Bach was decidedly unusual—through Daquin, Ravel and Debussy from Mozart and Beethoven. The Mozart was the Fantasia in C minor; Beethoven had only the Minuet in E flat, the Daquin number was the familiar "Le Coucou," Maurice Ravel's "Pavane sur une infante défunte" is rarely seen on a concert program, and the three Debussy preludes were unfamiliar because they have not been available long enough to have become hackneyed even were they of the stuff of which program favorites are made. The "Abschied" from Schumann's "Forest Scenes," the same composer's Novelette in D major, a Chopin nocturne and polonaise, a Schubert Impromptu and two of the Brahms Hungarian Dances filled out the program after the Bach Toccata and Fugue in C minor that followed the Debussy preludes.

On the afternoon preceding his recital Mr. Bauer had appeared at the first of the ninth annual series of Sunday concerts at the Royal Albert Hall. The other soloist was Louise Kirkby-Lunn. For this season an unusually strong array of artists has been secured. The scale of prices for these concerts, now recognized as an "institution," ranges from \$1.25 for the most expensive locations down to thirty-seven cents for the cheapest unreserved seat, while admission to standing room is free.

In this way the London public can hear this year not only the New Symphony Orchestra, conducted by Landon Ronald, but also such artists as Teresa Carreño, Moriz Rosenthal, Sergei Rachmaninoff, Alexander Siloti, Percy Grainger, Julia Culp, Elena Gerhardt, Lula Mysz-Gmeiner, Jacques Thibaud, Pablo Casals, Mario Sammarco, Gervase Elwes, Blanche Marchesi and Alma Gluck.

IN the free-for-all race among Europe's opera houses for the distinction of being the first in the field with a production of "Parsifal" the minute it falls into the public domain the Barcelona Liceo seems to be the favorite. The copyright on "Parsifal" expires exactly on the stroke of midnight between December 31 next and January 1, 1914, that is to say, at midnight according to Central European time.

Inasmuch, however, as western European time is an hour later, midnight in Central Europe will correspond to eleven o'clock in Western Europe, and from this the Spaniards argue that by beginning the performance of "Parsifal" in Barcelona at eleven o'clock in the evening of December 31 they will be the first on the ground as to actual date, while yet abiding by the letter of the law according to Central European time. Thus will the Barcelona institution cut the ground from under the feet of Director Gabriel Astruc, who has planned to outwit all competitors by giving a midnight—and all-night—"Parsifal" at his Théâtre des Champs-Élysées in Paris on the night of December 31.

In all this fever and frenzy to be the

first to unfetter "Parsifal" no account is taken of Zurich, where the work was given early in the Summer, at first contrary to Bayreuth wishes but eventually with a conditional sanction, or Amsterdam, where a few performances were given not so very long after Heinrich Conried brought it to the Metropolitan.

In the Madrid production the Polish



Prominent Among the American Musicians Who Make London Their Headquarters Is Maurice Warner, the Violinist. The Illustration Shows the Noted London Sculptor, P. Bryant Baker, Making a Bust of This Young American Artist

dramatic soprano of the Cologne Opera, Alice Guszelewicz, will be the *Kundry*. The original language will be used.

COVENT GARDEN'S *Parsifal* this Winter, when Wagner's grail drama is given its first performance in England, will be Cleofonte Campanini's German tenor. Heinrich Hensel is familiar with the rôle and the Bayreuth traditions as to its interpretation from his experiences as alternate with Ernst van Dyck at Bayreuth festivals of recent years. In London he will sing the part in German, but before his appearances there he will be a French *Parsifal* at the Théâtre de la Monnaie in Brussels.

Herr Hensel, whose headquarters latterly have been at the Hamburg Municipal Opera, made an unexpected appearance at the Berlin Royal Opera the other night that caused some surprise to those who know the inside politics of the relations of German opera houses and their singers. When Hensel was singing at the Wiesbaden Court Opera, where he served most of his apprenticeship, he had recourse to the law courts for redress for some indignity he considered he had received at the hands of the Intendant. Inasmuch as that institution, like the Berlin Royal Opera, is financed primarily by the King of Prussia, it was necessary for him to make his Kaiser the defendant in the case. Within a short time his contract expired and it was predicted at the time by wisecracks who had followed the results of similar proceedings on the part of other singers that the tenor would never again have an opportunity to sing at the opera of any royal or ducal patron in Germany. There seems to be a point of etiquette involved. This is probably the explanation of the fact that Hensel's available field of activity

in the Fatherland has had sharp limitations since he left Wiesbaden.

When, however, the Berlin Royal Opera suddenly found itself in urgent need of a tenor a few nights ago, a hurry call sent out found Hensel within easy reach and he was promptly corralled. The success he won may serve as a bridge to reinstatement in the good graces of opera-supporting kings and grand dukes.

THERE will be no *première* of an opera by Don Lorenzo Perosi this Winter, after all. It was known in Italy that the musical director of the Sistine Chapel had temporarily deserted the field of oratorio, in which he had worked from the beginning of his career, and was testing his craftsmanship as a composer for the opera stage. Even the report that he had completed his first opera and that it would be produced this season in Italy had gone forth. But the fact of the matter as now divulged is that the priest-composer has given up his project and has left his setting of "La Samaritaine" in an unfinished

lowed the progress of agriculture in other countries, and his frequent introduction of up-to-date improvements did much to enrich the corner of the peninsula in which he resided.

Long before he found opportunity to give his agricultural bent full play Verdi had had experiences of a more romantic nature at Busseto. The story of how he obtained there first a patron and then a wife is told by J. Cuthbert Hadden in *Musical Opinion*. There lived in Busseto a certain musical amateur named Antonio Barezzi, a distiller, who numbered the elder Verdi among his customers. Barezzi was one of the big men of the place and as he was musical Verdi naturally sought his acquaintance. Verdi at this time lived with a shoemaker; but Barezzi opened his home to him, gave him employment in his warehouse and allowed him the treat of practising on a piano fresh from Vienna.

Nor was this all. Barezzi had a daughter, the daughter played the piano. Result, the young people fell in love with each other; and when Verdi asked for the girl's hand the father consented. "Yes, certainly," was his answer to the friend who had interceded for the struggling musician; "how could I refuse so good a young man as Verdi? True, he is not rich; but he has genius and industry, which are better than patrimony."

The marriage took place in 1835 and turned out a very happy one; but the happiness was short lived. Two children had been born to the pair, but both sickened and died in 1840, and within a few weeks after the last had been taken, the mother died. Verdi had just accepted an engagement to write a comic opera and he went on with it, while all the time his heart was breaking. He was so poor, too, at this period of his career, that he had to pawn his dead wife's trinkets for the rent. Indeed, it is said that his triple bereavement was due, humanly speaking, to his lack of means for securing proper medical attendance.

AUSTRALIA has been giving some of its choicest musical criticism an airing during the tour of Clara Butt and Kennerley Rumford, a tour that has resolved itself into one long-drawn-out popular success. Thus to a reviewer Sydney Elgar's "Land of Hope and Glory," as sung by the English contralto with the extraordinary voice, sounded as if "a thundering Dreadnought had opened fire." Fortunately Mme. Butt possesses a sufficiently developed sense of humor to meet just such emergencies.

WHO is the ideal organist? He who possesses efficiency, tact, sympathy, reasonable self-abnegation, a desire to prove satisfactory to his employers, kindness, politeness, a Christian-like spirit of give and take, a lively sense of his organist's duties and a cheerful recollection of what he is there for—such an one is the ideal organist, according to *Musical News*. These virtues constitute the "gentler and more dignified means than an appeal to force" with which the organist must combat the opposition he is certain to meet with some time or other in his career, and all the petty annoyances and disappointments that inevitably fall to his lot.

But the argument seems to be that he must be good because he has no rights worth speaking of that would justify any aggressiveness on his part. The question is brought up by the rise all over Great Britain of organists' associations, in which development some observers scent a potent danger. A Dr. W. B. Ross hinted at it recently at a meeting of the Edinburgh Society of Organists when he said, "My firm conviction is that we should not form ourselves into any sort of trade union with the idea of taking sides in disputes that arise between organists and their employers."

This warning is read as not inopportune because of "the tendency among moderns of all classes, when they meet together in numbers, to form themselves into something like a provocative assembly to fight their superior or inferior officers, as the case may be," and the conviction that "professional dignity should forbid such a policy in connection with organ-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

ists." For, "regret it as we may," the periodical already quoted further comments, "organists are totally without those 'rights' that appertain to the navy, the mechanic and the bandsman, and the absurdity of attempting to enforce rights which do not exist is apparent, to say nothing of the undesirability of causing that irritation between church authorities and organists which would be certain to arise should an aggrieved organist seek consolation and fighting force amongst a body of his colleagues of the profession."

RAPIDLY Max Reger, feverishly turning out manuscript by the yard, is qualifying for the classification of the Irrepressible. Here is his little list of new works recently completed in the lull of his duties as director of the Meiningen Court Orchestra, of illustrious history, all of which are to be given a hearing this season:

His opus 127, an Introduction, Passacaglia and Fugue for organ; opus 128, four tone poems for orchestra inspired by paintings by Arnold Böcklin—"The Fiddling Hermit," "The Play of the Waves," "The Island of the Dead" and "Bacchanal"; opus 129, a group of organ pieces, and opus 130, a ballet suite for orchestra.

* * *

SINCE "Der Pfeifertag," which had a season's success in Berlin and one or two other cities of Germany some ten or eleven years ago, Max Schillings, now Max von Schillings, has done little creative work, a fact due in large measure, doubtless, to his activities as musical director of the Stuttgart Court Opera. Now it is announced, however, that he is at work on a new music drama of which "Mona Lisa" is to be the central figure. "Mona Lisa" is to have its *première* in Stuttgart before the present season is out.

J. L. H.

SCANDAL IN PARIS OPERA

Broussan Accused by Publicity Agent of Assault and Attempted Bribery

PARIS, Oct. 7.—A suit for alleged violent assault has been brought against M. Broussan, co-director with André Messager of the Paris Opéra, by Auguste Lusinski, an advertising agent. Charges and counter-charges of attempted bribery are involved. It is said that the alleged assault occurred at the Opéra on July 16 last, following a quarrel over the renewal of Lusinski's publicity contract. Lusinski has paid \$6,000 yearly for this concession and Broussan states that he declined to renew the concession because he had received an offer of \$9,000. Lusinski in a letter to the police charges that Broussan asked \$2,000 for himself.

Lusinski declares he reported this to M. Messager and that, in an interview that followed, Broussan threatened him with a revolver. He was disarmed by Messager and then, it is said, struck Lusinski.

Broussan denies that he asked for money and charges Lusinski with offering him a bribe, which, he says, made him so angry that he struck the complainant. Lusinski asserts that in the past he has paid debts of Broussan amounting to \$4,000.

Malkin Pupils Please Staten Island Audience

An interesting concert was given under the auspices of the Staten Island Farm Colony on October 4. The artists appeared by the courtesy of the Malkin Music School of New York. One of the participants who was warmly appreciated was Jacob Rittenband, violinist, a pupil of Arnold Volpe. In his playing he combined temperament, a well-equipped technic and intelligent interpretation. A gifted young pianist, Ada Becker, played the Liszt Polonaise, No. 2, and displayed fine execution and a sympathetic touch. Helen Heine-mann, a pupil of J. Massel, sang arias from "Les Huguenots" and "Tosca" in a clear and well-schooled voice.

Russell Studios Active

Louis Arthur Russell has opened his studios in Carnegie Hall and the Newark College of Music, with every indication of a busy Winter. Following the Summer normal sessions, the early season's teaching has been devoted to professional students about to return to their own studios. The new Russell studios include ten academies and several private teaching centers throughout the country. Mr. Russell announces a home department in New York in Carnegie Hall, with authorized teachers from the Central Studios. The season's plans provide an Autumn series of recitals in the New York district, early evening musical culture classes for singers and instrumentalists, and a special course of lectures beginning October 24, with four illustrated talks on musical form; a special lecture on "The Pianist's Hand in Preparation and Action," and other subjects to be announced later.

The Detroit Conservatory of Music announces the usual operetta to be given by faculty and students about the holiday season.

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U. S. MARINE BAND CONCERT

Good Attendance at New York Hippodrome Program

The afternoon and evening concerts given by the United States Marine Band, William H. Santelmann, conductor, on Sunday, October 5, at the New York Hippodrome, were well attended. The afternoon program included numbers by von Weber, von Blon, Lewin, Wagner, Chopin, Saint-Saëns, Rogan and Sousa. The evening program numbers were by Wagner, Frey, Leybach, Musin, Weber, Bizet, Mascagni, Lewin and Liszt. The soloists were Mary Sherier, soprano; Peter Lewin, xylophonist; George O. Frey, euphonium player, and Joseph Stoopack, violinist. Miss Sherier has a beautiful voice as well as a charming personality. The solos by Mr. Frey were well received. Mr. Lewin, with his xylophone solos, made a tremendous hit. Joseph Stoopack surprised his hearers by a wonderful display of technic for one so young.

LIVELIER CHURCH MUSIC

Pittsburgh Organist Promises It After Battle Over "Ecclesiastical Ragtime"

PITTSBURGH, Oct. 4.—Livelier church music—what the former organist, Walter E. Hall, called "ecclesiastical ragtime"—is to prevail hereafter in the services of the fashionable Trinity Episcopal Church, according to the statement of the new organist, Harry C. Austin. Mr. Hall, an organist of widespread fame, resigned last Winter because the rector of the church, the Rev. E. S. Travers, had requested a more cheerful order of music.

"I am a firm believer in congregational singing," said Organist Austin today. "I believe a hymn should be played so the congregation can enter into the spirit of it. The hymns should be played fast enough to keep every one awake and attuned to the song spirit. The music, however, should be church like. I don't like dirge tunes in church services. The music should be cheerful."

"I do not like the term 'ecclesiastical ragtime' in speaking of church music, but if the spirit of the age is for livelier music, I believe in playing it."

Boston Opera Stars Gain Distinction in Canada

ST. JOHN, N. B., Sept. 2.—The festival given by stars of the Boston Opera Company here during the last three days proved to be most successful and won notable support from the music-lovers of this city. The artists appearing were Umberto Sachetti, tenor; Gertrude Hutcheson, soprano; Frances Woolwine, mezzo-soprano; Maria di Gabbi, soprano; Nikola Oulouchanoff, baritone; Señor Gatti, tenor; Pietro Vittone, baritone; Edgar Littleton, baritone, and several others. Performances of "Cavalleria Rusticana," "La Traviata" and "Il Trovatore" were given with John Craig Kelley, conductor. In addition to this three miscellaneous programs were heard, giving the singers opportunity to show their ability in concert work. Miss Hutcheson scored heavily in a "Puritani" aria and in the familiar "Air and Variations," by Proch.

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MUSIC'S PLACE IN COUNTRIES OF LATIN AMERICA

A Matter of National or Municipal Concern in All South and Central American Republics—Splendid Theaters House Leading Artists of Europe as Well as Flourishing Local Organizations—Opera the Principal Interest

By IVAN NARODNY

CONDITIONS in music and drama in Latin America present a strange contrast with those of this country. With us musical and dramatic entertainments are commercially private affairs, but with Latin-Americans they are of a distinctly public national character. In spite of their turbulent political nature and primitive educational level there is evident a greater reverence for dramatic and musical art on the part of Latin-Americans than with us. This is attested by their magnificent municipal theaters and their public expenditures. One may find in the remotest corner of those South or Central-American republics a splendid theater which the

duced by the best artists procurable, and the principal singers, even the orchestra frequently, are brought from abroad. The old French opera in New Orleans was understood and admired in its time, and similar organizations are the rule to-day all over Latin America, the artists being paid from the public treasury.

The government, whether municipal or national, has used public moneys for the construction of the theater, and it is most natural, therefore, that the presentation of the drama or the opera should be paid for from the same funds. No one objects to it; in fact, it would seem strange if this were not done. At times there is complaint that too many seats are occupied by representatives of fashionable so-

Society in a city like Buenos Ayres or Rio de Janeiro turns out with as much brilliancy as in Paris or London, but the municipality does not cater alone to the wealth and aristocracy of the capital. The people as a whole love opera and their

which, if neglected, would cause a general revolt. Money is appropriated from regular revenues and expended as openly as it is for the police force. As the prices are kept low, so that every one may attend a performance, the expenditures always exceed the income.

Rio's Magnificent House

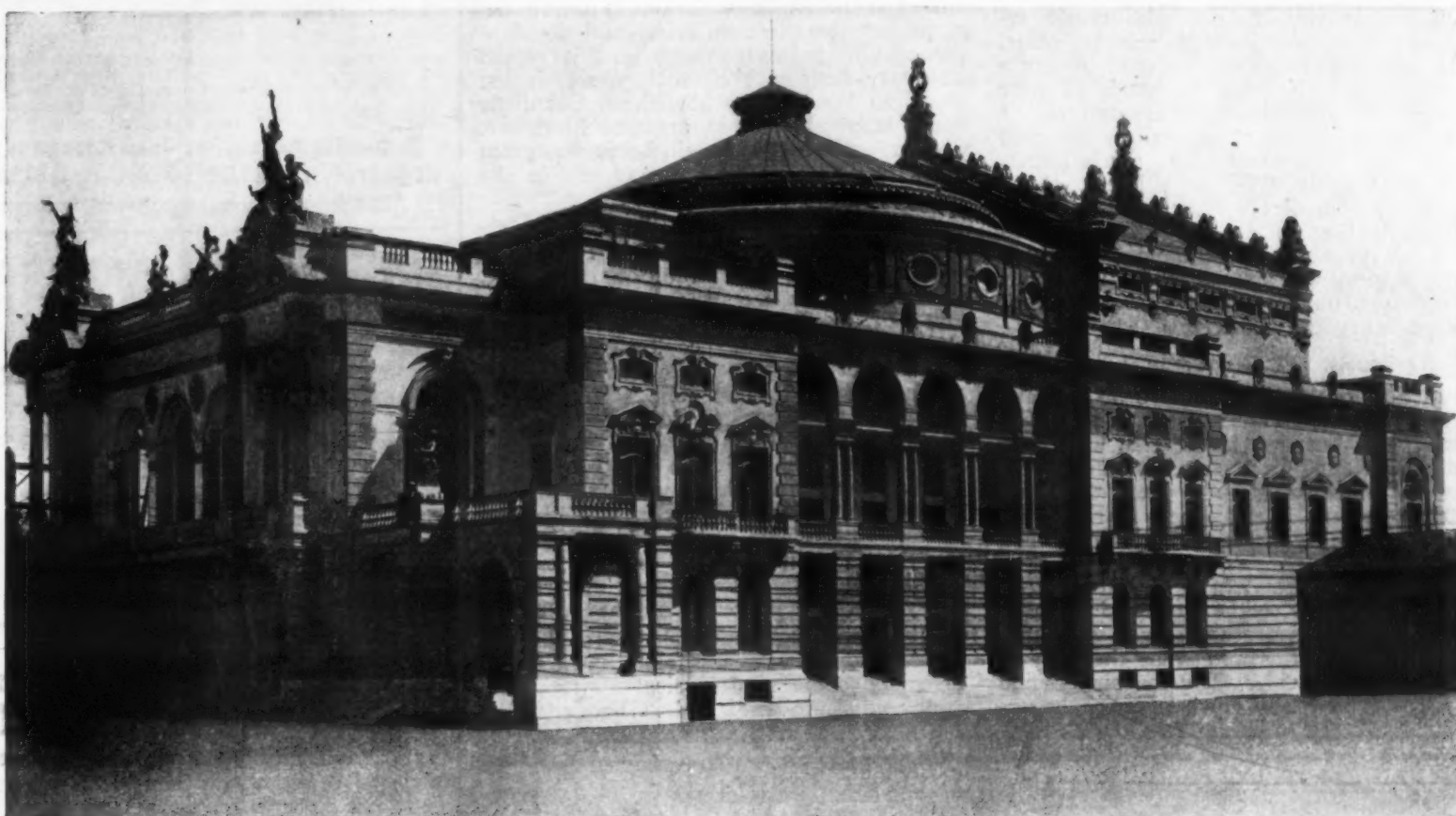
A very magnificent opera house is that in Rio de Janeiro, Brazil, situated on the picturesque Avenida Central, near the Munroe Palace. It cost the national treasury more than a million and half dollars. It was built in the classic Italian style by the Brazilian architect, Oliveira Passos, fifteen years ago, and is one of the most beautiful structures of the city, with its marble front, bronze decorations and an imposing dome 150 feet high.

Another not inferior Brazilian opera house is the famous Amazonas Opera in Manaus, about one thousand miles up the Amazon. The entrance and supporting pillars are finished in white marble, the interior is richly decorated, and the allegorical paintings that ornament the ceilings of the foyer and auditorium are the work of the celebrated Italian artist, De Angelis. The cost of the edifice, which, viewed from the harbor, is a most conspicuous feature of the landscape, was two million dollars in gold. It has a seating capacity of four thousand and has been visited by all the European operatic and concert celebrities, who think that its acoustics and stage equipment are superior to the arrangements at any other American opera house, excepting the Colon Opera House in Buenos Ayres.

How much the Brazilians are lovers of music is proved by the fact that even their smaller provincial towns possess opera houses that rival those of Europe. Sao Paulo, a town that is only one-third of the size of Boston, has its regular opera company maintained and managed by the municipality. The interior and exterior are richly decorated. The musicians' stand is constructed below the level of the orchestra seats, in accordance with the Wagnerian system, and there are performed not only the Italian and Portuguese but the German and French operas. Debussy and Strauss are more familiar to



National Theater, Mexico City



A Characteristic Example of the Beautiful Municipal Opera Houses That Even the Smaller South American Cities Can Boast
—The National Theater at Sao Paulo, Brazil

inhabitants proudly designate as *El Teatro Municipal*. It is the phrase that appeals ever more than the edifice itself.

The public theater is as much a part of the municipal or national life of the Latin-American city as is the meeting-place for the city council. In fact, in many cities where there is a handsome municipal theater civic meetings are held in a rented hall. In large cities where social life has attained a metropolitan development, and especially in the great commercial centers that are in closer touch with the outside world, the theater has been built and is maintained from funds out of the national treasury. It is constructed with the same artistic care as other public buildings and is seldom crowded in between houses, almost invariably standing detached. If possible the municipality assigns to it its most impressive square or park, so that the structure is boldly exposed on all four sides, proclaiming its purpose with all possible architectural effect.

However, the Latin-American theater is more than an edifice. It has a function that fascinates the public mind more powerfully than any other institution. The annual performances at such a theater are regarded as the most significant holiday or festival events of the year. Although the theater is often rented to private enterprise and for public meetings or lectures, there is always a restricted period when the best dramatic or operatic novelties of Europe are produced either by a touring foreign opera company or by a local organization. There is an old tradition, for instance, that the well-beloved "Don Juan Tenorio" may be heard from the one end of the country to the other on All Saints' Day, and performances of the Passion Play are given during Lent. When social diversions are at their height Italian, French or Spanish operas are pro-

duced by the best artists procurable, and the principal singers, even the orchestra frequently, are brought from abroad. The old French opera in New Orleans was understood and admired in its time, and similar organizations are the rule to-day all over Latin America, the artists being paid from the public treasury.

Already Have History

Many of the Central and South American municipal theaters already have a history. In Asuncion, the capital of Paraguay, the dictator, Lopez, in 1840 built a splendid national opera house, a replica of La Scala in Milan. Havana, once called the "Paris of Central America," has its national opera, famed for the luxury of its interior and general artistic beauty. Mexico has maintained a national opera for generations, in spite of its primitive political conditions, and many of its cities have official buildings devoted to music. Every republic in Central and South America can show similar institutions. Buenos Ayres, Montevideo, Santiago, Lima, Rio de Janeiro have been famous for their great love of music. They all invite the operatic celebrities and famous companies of Europe to repeat in their local opera houses as guests of the nation the artistic triumphs of their native stage.

Ranconi, Bishop, Ristori, Patti, Jenny Lind and Salvini were welcomed there before they visited the United States. Soré, Constantino, Tetrassini and Bonci have sung more in Buenos Ayres and Rio than in New York. Rejane said recently in an interview with a Buenos Ayres music critic that she was more particular about the critical attitude of the Buenos Ayres than of the New York audience.

attitude is conveyed with the full ardor of the southern temperament.

Not less interesting is the fact that such small tropical republics as Ecuador, Venezuela, Colombia and Bolivia spend nearly a million from their national treasuries for subsidizing the best foreign opera companies or touring musical celebrities.



The Colon Theater, Buenos Ayres

Thus, for instance, the municipal managers of the opera of Quito, in Ecuador, and La Paz, in Bolivia, put half a million dollars in their municipal budgets for visiting musical stars and operatic companies.

The word "subsidy" for art has, to Anglo-Saxon ears, an unaccustomed sound, but to the Latin-American it indicates a worthy function of government

the inhabitants of Sao Paulo than they are to an average New Yorker.

The new National Theater of Mexico City, completed three years ago, is well known as one of the greatest operas of this continent. It took nearly nine million dollars out of the national treasury. It stands on the site formerly occupied by

[Continued on next page]

MUSIC'S PLACE IN COUNTRIES OF LATIN AMERICA

[Continued from page 11]

the Convent of Santa Isabel, the old National Theater having been demolished in order to lengthen Cinco da Mayo Avenue. The opera was built by the celebrated architect, Adamo Boari. A dome of burnished metal gives splendor to the whole building.

The Famous Colon Theatre

The famous Colon Theater in Buenos Ayres still has many points of superiority, although its cost was only half of that, for instance, of the Mexican house. The first story of this unique structure represents the Ionic, the second the Corinthian and the third the Doric style of architecture. The hall has 900 orchestra seats, seven balconies and a seating capacity for 4,000 persons. It has stage mechanism and scenic equipment such as very few of the greatest opera houses in the world can boast. This opera is a mecca for all the operatic stars. Like the rest of the Latin-American operas, it is owned and managed by the municipality. There is a permanent opera company and a fine orchestra, yet companies from abroad are received hospitably.

I had the good fortune to meet Enrico

Vegas, who for many years was a chairman of the board of municipal opera in Rio de Janeiro and knows musical conditions in the Latin-American republics as he knows his ten fingers.

"I read with the greatest interest," said Mr. Vegas, "the statement of your distinguished editor-in-chief, Mr. Freund, to the effect that America spends six hundred million dollars annually on music, yet I must confess frankly that in my opinion most of that huge sum is simply thrown away by commercial speculators upon spoiled European celebrities. As practical as the American nation is in every other respect it is greatly mistaken in overpaying for its musical entertainments. That is the reason that an average American looks at music and opera as a luxury and never feels any reverence for it, as is the case with an average Brazilian or Chilean or Argentinian, for whom music represents something sacred and vital at the same time. According to Mr. Freund each citizen of this republic spends from six to seven dollars on music annually. Yet he remains unmusical, loves and cultivates ragtime and is happy when he has his sport or social fad. The very fact that you do not have one single municipal opera in this republic is proof enough that you do not take music seriously. For you it is a private affair. You overpay for your musical pleasure when you take it from the hands of your national or municipal representatives. I have heard vehement objections on that matter by your supposed music-lovers, who have said: 'We don't like to have politicians control art matters. If we had a municipal opera in this city it would be a playground of Tammany.' I think such arguments are absurd, for your schools are public, yet they are not controlled by your politicians."

Critics Taken Seriously

"In South America we have no operatic managers like Hammerstein, Gatti-Casazza, etc., but we have men like your Otto H. Kahn, Carl Stoeckel and others who are patronizing opera from their private interest in it and whom our municipalities usually appoint to act as chairman of operatic boards. They hold that position as long as they like or as long as they are in harmony with the music critics. Our music critics are considered important public functionaries and what they say is taken very seriously. Touring singers find our critics and municipal opera managers

a hospitable group of men who do not care for the business but for the artistic side. A musician does not need any commercial 'booming' in the way it is needed in Europe or in this country."

"How about symphonic music? Have you any good orchestras like our Philharmonic or the Boston Symphony?"

"We have good orchestras which give concerts during the season in the larger towns, but they are not permanent organizations as is the case in Europe or America. They are formed from the best musicians of the opera orchestra and such soloists as are obtainable."

Composers and Conservatories

"How about your national composers and matters of musical education?"

"National conservatories of music exist in Brazil, Mexico, Argentine, Chili and Peru, but they are still too young to have shown any remarkable results. They are maintained by the government and are well attended. I think our conservatories have not less than a thousand students each. Then we have many private musical schools and a music teacher is well rewarded for his services. As to our composers they are just in the beginning of their careers, and it is not fair to praise or blame them in this place. So far their works have been chiefly songs, comic operas and small instrumental or orchestral pieces. You must remember that we are too young to have our own schools of music, as it is only fifteen or twenty years since we began to realize that music demands systematic nourishing and development. Our political system is in its youth and may be compared with yours during the Civil War. Only now the nationalistic spirit is awakening in art and literature. Sooner or later Brazil will be just as great a factor in the South as you are in the North."

"As little as you wish to be imitatively English, so we do not desire to copy Spain or Portugal in their traditions in music. We are a mixture of races as you are. But our music is on a sounder basis at the very start and people expect provisions for it from their representatives as they expect their public schools. The commercial element would seem to us to profane the art, and therefore no private operas will ever thrive in South America. A Hammerstein with us would be merely a manager of his company, not of his own opera house, which makes a big difference. We take very little notice of your musical life, except as it shows something that is free from the influence of the dollar."

"It is too bad that I have to sail for Europe so soon, as I should like to have discussed some vital musical matters with your editor-in-chief, Mr. Freund. We

know his paper and his standing in music and look upon him as a type of the most energetic musical journalists and a genial intermediary between the commercial and the artistic elements. But we do not care much for your native operatic composers, as their works seem to us to lack the romantic power and lofty imagination of European works. You will never represent an ideal for us in music, since our eyes are kept steadily on France, Italy and Germany. And recently, too, we have discovered Russia, an imperial ballet and opera company from Moscow will visit us during the next season in a repertoire of six ballets and eight operas. The only North American composers that we know are Mr. De Koven and Stillman-Kelley."

Marriage of Herbert W. Cost

Mr. and Mrs. Frederic William Lovett, of St. Louis, have issued invitations for the wedding of their daughter, Susan Allen Lovett, and Herbert Walton Cost, on the evening of Wednesday, October 22, at the West Presbyterian Church, St. Louis. Mr. Cost is the St. Louis correspondent of MUSICAL AMERICA.

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Capoul, Gailhard, Vaguet and Other Operatic Idols of a Former Day Live over Old Triumphs in their Little Colony in the Pyrenees—Tragedy of the Career of Vaguet—Voices that Once Earned Million Sing to Villagers of Luchon

[From the New York Sun]

I KNEW I would find something in the Pyrenees.

The fashionable world, ever fleeing, hoped to hide itself amid the chestnut shades and crystal torrents of these snow-tipped mountains unknown to the tourist.

But how hope to find a group of illustrious artists of the past, world favorites of other days, men like Capoul, Pedro Gailhard, Albert Vaguet, matinee idols of old. Voices that earned millions sing to humble villagers in Luchon vale.

Pedro Gailhard used to be the director of the Grand Opéra of Paris; and twenty years ago he was the idol of Covent Garden audiences with his marvelous baritone voice. A great deal of interest still attaches to him, because his son is one of the well-known composers of France, and because he is again spoken of as a possibility for the management of the Paris Opéra. Curiously, he was at one time co-director with Victor Capoul.

Capoul, the illustrious Capoul, was the most famous of all French light opera tenors, as well known in America as in France, and that before the time of full page interviews, press agents and artistic gossip. In those days they took the horses out of Capoul's carriage and dragged him in triumph.

Gailhard was the true inventor of the so-called Piccadilly collar, not to mention the Gailhard spats. And Capoul was so popular that linked cuffs date from him and the flowing Capoul tie; while barbers all over the world still have a form of haircut à la Capoul. To-day he is seventy-five years old, completely retired, but dressier than ever. His check suits are beauties to behold!

Albert Vaguet was the Caruso of France as recently as nine years ago. He was to have signed with the late Maurice Grau to go to America, but the American impresario was one day too late; and Vaguet declares that his haste in signing a contract with the Paris Grand Opéra instead cost him his voice and his happiness. Vaguet had an operation performed for removing the tonsils; and, as he claims, an oversight of the surgeon made it impossible for him to sing and ruined his career. His contemplated suit against the Paris specialist caused a great sensation in France, but Vaguet was finally persuaded not to persist and he retired to a small estate at Nay, in the Lower Pyrenees.

Gave Up Career for Husband's Sake

When Vaguet left the stage, with him went his wife, a great favorite with Paris audiences. Possessing a pure and high soprano voice of great strength, sweetness and suppleness, Mlle. Julie Chretien made a famous season in America with the late Col. Mapleson; and wealth and fame were hers. She threw them over to marry Vaguet; won a new reputation in Paris, so that the most brilliant future was predicted for her. Once again—with her voice in fresh beauty—she threw all aside to follow Vaguet to his farm at Nay.

Mme. Giry-Vachot went to America with Col. Mapleson soon after having made her debut at the Paris Grand Opéra. This was under her maiden name of Marie Vachot—another Melba voice which carried all before it. On her return to France she encountered Giry, a newspaper editor, impresario and manager of casinos, who preferred that his wife should not sing in public. At once, seemingly without regret, here was another one who cast aside her laurels for the quiet happiness of home and family.

These celebrities of former days are now found, by a curious coincidence, in a small area of earthly paradise, the Vale of Luchon. And poor mountain villagers listen daily to operatic airs and brilliant bits of scenes sung with the fire and joy



Madame Giry-Vachot

Pedro Gailhard

Albert Vaguet

Victor Capoul

Madame Vaguet

of old times by voices that earned millions.

It was at the villa of Pedro Gailhard in Luchon that I encountered them.

The village opera is authentic. Long before Vernes, the financier of the Pyrenees, had started villagers to dancing and factory hands to singing at their work, Pedro Gailhard had built in his villa a great concert hall, with stage and stock of scenery. This was when Capoul came to live beside him.

All-Star Company of Has-Beens

Little by little these former stars of the operatic world, falling together in a remote happy valley, met to chat about their glories of past times, and as the artistic temperament cannot be downed the villagers of Luchon, in the villa concert hall, came in time to hear entire scenes from operas, sung by voices that were famous the world over—the great All Star Company of Has-Beens!

On the village stage they taste again past triumphs. Both the women are in full possession of their matchless voices and technique, fresh, liquid, soaring. Gailhard on his days finds his rich, vibrant baritone in old majestic power. Capoul, at seventy-five, still has the high sweet tenor that set the world wild; it lacks only sustained force to last through an entire scene. And—pathetic beyond words—Albert Vaguet is in full possession of his marvelous voice.

When he does the fortress scene in "Tosca" visiting impresarios, the guests of Gailhard, tremble lest the prize escape them. Alas, when the scene is over Vaguet is in torture.

These great stars of other days have each given me an interview, short, pithy, painful, heroic. After long silence and forgetfulness they speak to the world once again.

"I built a villa in a mountain dell," says Pedro Gailhard. "With grand old friends upon a mimic stage I get an hour's illusion. Yes, truly, I hear the call of the stage at times, unused to the thought that my race is run."

"I have formed a singing society at Toulouse and write songs for it. I study and work with these young voices, and when I encounter one that seems a real find I put all my services, all my enthusiasm to revivifying in it my own spirit."

When Old Age Comes

"A singer cannot go on forever. No instrument is so delicate as the human voice. And although no artist is so old that he cannot think of applause without a thrill, no true artist will go on singing after having reached my age."

"Once in a while I am persuaded to sing for charity. I do not expect to be criticized as a singer, only as an artist. The principal asset of the singer is his voice, and when the hairs turn gray the voice loses its freshness, and when it loses its freshness it loses its charm."

"Of course I am happy. I have had my share of success and I can look backward—and forward—without rancor. The so-called modern music does not please me much, but that is easily understood. In music, as in war and literature, there are barren periods, and we are passing through one."

"But this much I may say, the exigencies of modern music tend to produce artists of greater finesse than those of former days. The greatest danger I can foresee is that melody may come into disuse. But why be pessimistic? America has a great operatic future. You have already sent a great number of magnificent women singers to Europe and only recently I heard a voice that fairly startled me by its beauty, a young girl named Perry. And there is no gainsaying, when America once gets under way it will become the musical center of the world!"

Albert Vaguet, in shooting jacket and leather leggings, skimmed flat stones into the little lake with a moody air.

"When you speak of me," said Vaguet,

"you speak of a has-been. And as I am in the prime of life it is a heartbreaking admission. To-day I am nothing but a small landowner who hunts and fishes, loves all sports, but whose soul refuses to admit defeat, even when defeat is a positive certainty."

The unhappy man skimmed another stone.

"Only a few years ago fame and glory were mine for the asking. I lost it all in a day. And were it not for the fact that I had some small means that permitted me to buy my property I would be starving, for I cannot even give lessons."

Still Has the Voice

"Not that I lost my voice," he added bitterly. "My sorrow is the more exquisite in that I still have the voice that won me fame and fortune, fresh, full, liquid—Capoul weeps when he hears it—but to sing through a short scene means untold torture for me! That Paris surgeon laid the nerves bare in my vocal cords, or something like it. He had better cut them out entirely!"

"I cannot say that there is no bitterness left in my heart. There is. And when I heard Caruso two years ago at the Opéra in Paris I had to quit the proscenium box because tears were streaming down my cheeks and I had to clutch at the railing to stifle the sobs that were welling up in my breast, and even those sobs gave me physical pain that burned and tore me!"

We sat on an antique stone bench, relic of the Luchon baths in Roman days, when Octavius Augustus brought his opera singers to the hot springs. Vaguet placed his hand upon my shoulder.

"It is folly, but I hope," said Vaguet. "I deceive myself with hope. Without it I should die. There are times when the chords seem less terribly sensitive. Last week, at Gailhard's, I went through almost an act of 'Thais.'"

"I simply cannot become reconciled to the idea that the carelessness of a surgeon has robbed me of my dearest possession, all that made life worth living to me. I remember the evening before I was operated upon. I had a premonition. I told my wife I dreaded it. I feared an evil thing would happen, that I might be laid up six months, a year even; but not this, not this!"

Tears rolled down the cheeks of the strong man, who, accompanied by his big dogs, tracks down the brown bear in the upper valleys.

"My wife gave up her career to go with me into the quietude of country life," said

Vaguet. "We are happy in our love; but—ah, that 'but'—"

Mme. Chretien-Vaguet stood and held his hand. These French are demonstrative. Also, perhaps, she trusted me and did not dream that I would tell it.

"I am a woman," said the great star who was Julie Chretien. "A woman is used to living in the shadow cast upon her by the greatness of the man she loves. I brought no sacrifice when I left the stage to go with my husband. I am sorry for his loss. I do not count my own, for I have here this woman's happiness that when he lost his voice I gained completely a companion and a lover."

Matinee Idol of 1863

Capoul, the great Capoul, white mustached and ruddy in a gleaming check suit, rose in buttonhole, with a gold monocle and a panama that cost \$100, wiped a furtive tear from the other eye.

"Why worry about me?" said Capoul. "Who cares what an old, old man is doing?"

"Do not accuse me of any bitterness. I love to hear young talent, and I hear it often. Ah, the sweet, fresh voices! Ah, the fair, fresh faces! Youthful beauty, youthful vigor, youthful hope and confidence, what joy it is to be surrounded by it."

"And I too, I am only seventy-five years old—sometimes I feel like seventy-four. And then I sing, I soar, I am the skylark. Ah, flowers and fountains. Crystal rills and plashing torrents of these mountains."

Capoul, Victor Capoul, the grand Capoul, matinee idol of the year 1863, with whom our grandmothers fell in love, swelled up like a glorious turkey-gobbler, executed an elegant reverence to Mme. Giry-Vachot, and strolled off to take his glass of warm milk fresh from the cow and the white hands of the beautiful milkmaid of the Vale of Luchon.

"Isn't he a wonder?" smiled the ladies.

Marta E. Kranich to Sing in Concerts

Marta E. Kranich, the German soprano, has returned to New York to prepare for concert tours following a summer spent at Deal Beach, N. J. During her vacation Mme. Kranich was heard twice at the Auditorium in Ocean Grove, where her singing was received with signal favor by large audiences.

Hamburg's New Opera House opened auspiciously with "The Marriage of Figaro."

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Muscular Discrimination Need of Pianists, Says von Doenhoff

By HARRIETTE BROWER

ALBERT VON DOENHOFF, the New York pianist and teacher, is one piano instructor who has experimented and thought deeply on all problems relating to key resistance, weight playing and arm and hand adjustment. He has especially well-defined theories as to the player's correlation of his muscular sensations with his pianistic "effects."

"A pianist's musical mind," he points out, "which has stored in its memory the analyzed sequence of ideas (harmonies, melodic, or rhythmic) embodied in a musical composition, must also have a memory of the muscular sensations accompanying the expression of these concepts. In other words, one must remember how the hand feels when the right effect has been obtained, in order to repeat the performance at will. A pianist must make daily tests of his muscular condition, as the concepts of touch are very elusive. Hence the eternal need of practice."

"While practicing, many tests of adjustment may be made, during which the student can note and associate the effect of physical sensation before the right effect (together with the easiest way of producing it) has been attained."

"A pupil's power of muscular discrimination can be greatly stimulated by the teacher. He needs to learn to avoid

unnecessary contraction and tension; to concentrate attention on the part to be emphasized, leaving other parts uninfluenced, as in polyphonic playing; to recognize the principle of momentary application of energy, as in rapid scale passages; the inward turning of the forearm, combined with hanging shoulder, to obtain the rotary freedom required in tremolo, broken intervals, trills etc. the function of vibration in the under-arm (the secret of fatigueless octave playing); the lapse and fall of arm-weight as the arm rebounds from the keys, allowing the momentary tension to subside while the arm is floated off the keys, as in heavy chord passages.

"These and many other muscular conditions, if thoroughly understood by the teacher, will greatly aid the progress of his pupil. But the teacher must be careful to convey his ideas to the pupil in simple and direct language, so that the pupil can convert word into action immediately, and will not attempt to act with a mind befogged and confused by terms of which he has not grasped the meaning."

"If a pupil understands what you demand of him and still the movement does not respond to the imagination or will, he is probably hampered by previous false conceptions of movements and conditions. This chronic cramped state of things can be overcome by suggesting the sensation of the right condition that you wish brought about, and by external manipulation of the affected part."

"A case to illustrate this may be found in attempting to play the first study of the 'Gradus ad Parnassum' in broken octaves, breaking them downward from fifth to first finger throughout, instead of upward. Most players will discover an impediment to a smooth performance in their inability to keep the thumb passive and relaxed, and also to maintain an undisturbed resting of the palm-weight on the side of the fifth finger. The correct employment of fourth and fifth fingers depends much on this consciousness of resting palm-weight previous to their use."

"Another great obstacle to unimpeded movement lies in the inability of the student to grasp the complex relationship of a melodic construction modified by an opposing rhythmic construction. This is an important phase of technique and one of the principles which form the basis of Josef's 'School of Advanced Piano Playing,' a work which, I might add, is as yet understood only by the very few."

"Chopin's 'Black Key Etude,' op. 10, No. 5, is an excellent illustration. By drawing an analogy between the construction of this étude and words having the same accents, one can arrive at a better grasp of the idea. Fit the rhythm of the following words to the first few measures and you will observe that with every word you must shift the hand position, but that your point of rhythmic emphasis will be felt on the naturally accented syllables, though the hand shifts at an opposing interval of time:

ac-cu-rate, in-op-por-tune, in-ex-press-ive,
in-ac-cu-rate, in-op-por-tune, in-ex-press-ive, etc.

"I would analyze the first two bars as consisting of a melodic construction of a

four-note group, with fingering modified by an opposing rhythmic pulse of three. One must think of groups of four, beginning with the G flat on the second eighth of the measure. Schumann's 'Des Abends' is constructed on the same principle, the melodic emphasis occurring every second note, the rhythmic pulse every third note. To pause slightly before the fourth note, which is not to be emphasized, will aid the player and listener to distinguish the rhythm."

"To hear mentally, to sing and to outline the contour of each tone group and phrase, increasing the energy toward the high point of climax and decreasing from it; to pre-realize the succeeding tone group and at the same time allow an imperceptible space of time to elapse between each group, so as to give the mind a chance to perceive the portion played and prepare for the next group of sensations—these are important factors."

"Regarding the interpretation of the classics I will only say that tradition and the laws of art should be thoroughly mastered before the pianist can say, 'I play this so and so,' with the emphasis on the I.' Pianists as a rule make their interpretations conform to their technical limitations. In fact, in public performance it is good policy not to confound what we hope to be with what we are!"

AIDING MUSICAL IRELAND

German Professor Helping to Restore Glories of an Earlier Day

The barrenness of Irish musical talent at the present moment can find no more forcible illustration, says a Dublin despatch to the Brooklyn Eagle, than the fact that a German professor has had to come along to rescue it from complete extinction.

Carl Hardebeck, who is described as the best living authority on Irish music and singing is, however, going to make big sacrifices to restore the musical glories of the Irish. He believes that the most promising material is to be found, not among the fashionable folk of our cities and large towns, but in the uncultured atmosphere of Connemara. He and a few of his interested friends have already secured premises in picturesque Spiddal, away on the shores of Galway Bay, where they hope to found in a short time a flourishing school of Irish singing. The professor, unfortunately, cannot agree with the popularity which "Moore's Melodies" enjoy among the Irish people. He claims that the famous bard was responsible for mutilating Irish music by setting his lines to what he supposed were Irish airs. Seven-son, he says, sinned in a similar manner, so that, according to him, Irish music lovers have little reason to respect the memory of either.

The professor's theory is that one must know the Irish language before one can understand Irish music. Holding this view he set himself some time ago to learn Gaelic, which he now speaks with native eloquence, and which is the basis of his new singing system.

"Aida" and "Martha" Scenes at Soder-Hueck Musicales

Mme. Ada Soder-Hueck has opened her studio in the Metropolitan Opera House building for the season and will soon give her first reception and musicale, in which a number of her artist pupils will take

part. Mme. Soder-Hueck has an opera class in which there are a number of exceptionally good singers and work is now being done on "Aida" and "Martha," scenes from which will be given at one of the musicales early in the season. This teacher is gaining good results in training pupils for opera, as she herself has had considerable experience on the operatic stage. Mme. Soder-Hueck is an exponent of the Garcia method.

Walter P. Stanley, director of the piano department of the Atlanta Institute of Music and Oratory, gave his first recital in Atlanta in the ballroom of the Hotel Ansley on October 10. The program was made up of Beethoven, Rubinstein, Brahms, Mozart, Chopin, Grieg and Henslett numbers.

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Laughter, Tears and Applause for Kitty Cheatham in Munich

MUNICH, Sept. 28.—It was an uncommonly distinguished audience which greeted Kitty Cheatham at the Bayerische Hof last evening. The first appearance of our uniquely talented countrywoman attracted a fine audience in which the arts and the professions were well represented and as nearly everybody present understood English, she was soon entirely en rapport with her hearers. Of the humor, the pathos, and the *espièglerie* of Miss Cheatham's singing and recitations it is quite unnecessary to write at any length. She was in excellent voice and her efforts were rewarded with laughter, tears and applause. The charm of her art was apparent in everything she did, and though her program was quite long, the audience remained until the close and then insisted upon several encores.

Mme. Charles Cahier left Munich to-day and after concertizing in various German cities enters upon a tournee in Holland, where she will appear with the "Concertgebouw," Willem Mengelberg conducting. In Amsterdam she will take part in two special performances of "Tristan," after which she goes to Berlin, where she is engaged at the Hofoper, as well as with the Royal Symphony Orchestra under Richard Strauss's direction. On December 14 Mme. Cahier returns to this city for the purpose of giving a song recital at the Four Seasons, the program to consist entirely of songs by living German composers.

Paul Marsop is a music critic having the good fortune—rare, I believe, among men of his profession—of being blessed with a considerable quantity of this world's goods. Unattached to any particular paper, he writes only when the spirit moves him, which fortunately is not infrequently. Some years ago he founded and presented to Munich a musical free-library, which grows constantly, so that it now numbers more than ten thousand volumes. Of late the additions have been so numerous that to find shelf-room is a difficult matter. The library not only includes scores but also books relating to the art, which are catalogued under the rubrics, "Aesthetic," "Critical," "Biographical." It is sought to obtain all of the more important novelties in the fields of operatic, symphonic and chamber music, as well as songs. The selections are made with special reference to the repertory of the Royal Opera, the popular symphony concerts, the concerts of the "Academy" as well as those of the various choral societies. The only charge made is an initiation fee of twelve cents.

Dr. Ethel Smyth is completing a

"comic-fantastic" opera, the libretto for which is the work of Hugo von Hofmannsthal. It has been accepted for production at the Royal Opera, where Bruno Walter, a warm admirer of Miss Smyth, will conduct it. JACQUES MAYER.

OPERA STARS HAVE NEW CAFE RUN BY FRIEND OF CARUSO



William J. Guard and Paul Abels Toast the Success of the Opera Season in General

Chianti-loving members of the Metropolitan Opera Company will probably be seen frequently rounding the corner of Forty-fifth street and Broadway and entering the Restaurant Ciro, opened to the press on October 3, for one of the proprietors is a "friend of Caruso." This is Felice Caramanna, who is a partner of Don Ciro. At the opening ceremony the Italian press was represented by P. Pirovani-Pallavicino, of *Il Giornale Italiano*, and S. de Cesare, of *L'Araldo Italiano*. The operatic world was present in the persons of William J. Guard, press representative of the Metropolitan, and Paul Abels, Oscar Hammerstein's lieutenant.

Messrs. Guard and Abels joined in the conversation with their most fluent Italian and one of the striking phases of the dinner was the sight of these two men, who represent operatic "enemies," chatting together in genial amity. A further coincidence was the fact that Mr. Guard, now of the Metropolitan, had been Mr. Hammerstein's publicity manager at the Manhattan, while Mr. Abels, formerly with the Metropolitan, is now associated with Mr. Hammerstein.

Organist Lemare to Make Another American Tour

Edwin H. Lemare, the English organist, who has paid several visits to America with pronounced success, plans to make another brief tour here during the coming season. Mr. Lemare, who ranks among the foremost organists of the day, has been specially engaged to open several organs and will fill numerous other important engagements.

Practical Stage Work for Opera Class of Perley Dunn Aldrich

PHILADELPHIA, Oct. 6.—Perley Dunn Aldrich, the well-known vocal teacher of this city, has returned from a successful season at his Summer school at Hague, on Lage George, and has reopened his studio at No. 1710 Chestnut street. Mr. Aldrich has enlarged his facilities for the coming season, a special feature being made of his opera class, which will have the advantage of practical work on the stage of the Little Theater. Among Mr. Aldrich's notable pupils who have met with success in the professional world is Paul Althouse,

the young tenor of the Metropolitan Opera Company, who studied with Mr. Aldrich in Philadelphia for several seasons, and who made his first appearance in grand opera here with the Philadelphia Operatic Society. A. L. T.

TWO ATLANTA CONCERTS

Orchestra Opens Its Season and City Hears Resident Recitalists

ATLANTA, GA., Oct. 8.—The Atlanta Philharmonic Orchestra, Mortimer Wilson, conductor, was given a most encouraging ovation at the first of a series of Winter concerts at the Atlanta Theater this afternoon when it appeared under the auspices of the Atlanta Musical Association. Heretofore these concerts have been held on Sunday afternoons, but, owing to the fact that the present city law does not permit the charging of an entrance fee on Sundays, the change was made. Unfortunately the soloist expected for the occasion was absent on account of illness. At the future concerts, about ten of which are planned for the season, the association expects to have noted artists, among them Myrtle Elvyn, Alma Gluck, Mischa Elman and others. The concert this afternoon took the form of a symphony matinee, at which Atlanta society gathered. The program included compositions by Wagner, Beethoven, Mozart, Saint-Saëns and Grieg.

Charles Sheldon, Jr., was the organist and Solon Drukenmiller, tenor, the soloist at the free organ concert given Sunday afternoon by the Atlanta Music Festival Association. The fact that both are Atlantians added interest to the occasion. Mr. Drukenmiller's solos were well received and frequently encored, as were the organ numbers. The organ program included "The Bridal Chorus" from Lohengrin, "Barcarolle" from "The Tales of Hoffman," Chopin's "Funeral March" and Dvorak's "Humoresque." L. K. S.

Marine Band Opens Season at Richmond, Va.

RICHMOND, VA., Sept. 27.—On Thursday night of this week the opening gun of the musical season was fired by the U. S. Marine Band, Lieut. William Santelmann, conductor, with Mary Scherier as soprano soloist and Messrs. Frey and Lewis, euphonius and xylophone soloists, respectively. This concert also marked the beginning of the Radcliffe series here. The band played with its usual precision, winning great favor with its interpretation of Bizet's "Suite L'Arlésienne."

Miss Scherier sang a Bemberg number with brilliant staccato, sacrificing, however, warmth of tone color for technical proficiency. Mr. Frey was pleasing but to Mr. Lewis fell the greatest share of applause, although he played the much abused vaudeville instrument, the xylophone. One would scarcely have recognized it as such under his marvelous skill and artistic manipulation. He was recalled again and again. G. W. J., Jr.

Felice Lyne and Other Americans in Australia with Quinlan Opera

MELBOURNE, Australia, Aug. 30.—The chief topic in Australian music circles at present is the visit of the Quinlan Opera Company, now appearing at Her Majesty's Theater. The business they are doing is phenomenal. They have done Wagner's entire "Ring," "Meistersinger," "Tannhäuser," "Louise," "Tosca," "Samson," while a number of other works are to be sung. Robert Parker, an American citizen, has proved a veritable tower of strength, especially in the Wagner rôles. He played *Hans Sachs* in the "Meistersinger" and *Wotan* in the "Ring." Other Americans prominent in the cast are Felice Lyne and Jeanne Brola.

The premiere of Eugen d'Albert's new opera, "The Dead Eyes," is to be held over by Cologne for the next May Festival there.

WOLF-FERRARI'S "JEWELS" A SUCCESS IN DRESDEN

Music Regarded as Theatrically Effective, though Unoriginal—A Siegfried Wagner Motive Discovered in It

DRESDEN, Sept. 27.—Anna Pavlova's performances here conquered all Dresden. The dancer's magic art—well known to Americans—is a revelation. Music lovers have also taken a vast deal of pleasure in Max Reinhardt's wonderful production of "The Miracle." Humperdinck's music is beautifully melodious and effectively adapted to the various situations. "The Miracle" was given four times before sold-out houses, the circus where it was produced seating 5,000 persons. The number of performers exceeded 1,000.

The first performance at the Court Opera on September 24 of Wolf-Ferrari's "The Jewels of the Madonna" was a striking success. Schuch conducted with wonted spirit and élan, and the soloists did admirably. They included Eva von der Osten, as *Maliella*, Vogelstrain, *Gennaro*, and Plaschke, *Rafaele*. The music most successfully illustrates the various scenes. It is not very spontaneous and lacks originality and power, but is theoretically well devised. The orchestra played gloriously, and the staging was above praise. One of our critics discovered in the work a literal quotation from Siegfried Wagner's "Sternengebot" (the Madonna motif) running through the whole score.

Felix von Weingartner and Lucille Marcel Weingartner will be heard here in concerts of the "Music Friends." Max Reger will conduct one evening and Siegfried Wagner the other. A. I.

Jenny Dufau to Sing in New York

Mlle. Jenny Dufau, coloratura soprano of the Chicago-Philadelphia Opera Company, will give a recital at Carnegie Hall Sunday afternoon, October 19. It is the first time Mlle. Dufau has been heard in this city in concert.

Pupils of Mrs. Addye Georgain Stemmler were heard in a program of piano numbers at the Musical Art Building, St. Louis, on September 20, assisted by Alfred Starck, basso.

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New York, October 18, 1913

DOES ADVERTISING IN "MUSICAL AMERICA" PAY?

One of the principal objects of the publishers and editors of MUSICAL AMERICA has been to acquire a circulation and such confidence on the part of the readers as would bring direct results to the advertiser. Otherwise it is evident that advertising would be given to the paper for other and very different reasons, such as to secure favorable notice or to disarm adverse criticism.

It is our pride to be able to say that we, from time to time, receive acknowledgments from advertisers of the practical results which they have obtained from advertising in this journal, whose circulation is increasing, both in quantity and quality, all the time.

The following letter bears upon this point. It is written by a prominent musician, who was the accompanist, last season, for Clément, the well-known French tenor, and who has established a studio in this city, where he prepares for opera and concert, as a specialist in style and French lyric diction.

To the Editor of MUSICAL AMERICA:

I take this opportunity to express my appreciation of the influence of MUSICAL AMERICA on the reading public.

I took an advertisement in your paper as a matter of course, but the results of the first year have been splendid. I must confess to have been very skeptical of the benefits to be obtained from my investment.

MUSICAL AMERICA has been of great help to me in reaching the class of singers and students I had hoped to enroll when I first came to this country. I am warmly enthusiastic!

With best wishes for the continued success of your paper, I am,

Very truly yours,

MAURICE LAFARGE.

No. 15 West Thirty-sixth street,
New York, October 6, 1913.

This endorsement has all the more value as it came entirely unsolicited.

EUROPE'S CREATIVE HIATUS

Dr. Muck's candid admission of the scarcity of new foreign compositions which he encountered on his search for novelties this past Summer will probably

suffice to create a fairly widespread sense of uneasiness. The feeling of impending disaster may even be further intensified by the generally low level of creative output in Europe for some years past. Yet calmer deliberation should serve to reassure one that a period of sterility does not necessarily bode irreparable evils.

On the contrary, there may quite as likely be something distinctly salutary in the present hiatus in productivity. The creative impulse has need of its breathing spells of longer or shorter periods of duration, and as it is with the individual so it is with the nation. The fact that Germany has, during the past year, brought forth little beyond an overture by Richard Strauss and a suite by Max Reger does not furnish unanswerable proof that Germany is musically effete. A period of seeming inanition is, after all, preferable to one fecund in grotesqueries of no fundamental value whatsoever, such as for a number of years have flooded the market. The great trouble with hosts upon hosts of modern composers is that they have not known how to maintain a decorous silence when they have had absolutely nothing to say.

The report of the Boston conductor may, therefore, be taken as something of a disguised blessing. It is indeed more reasonable to imagine a renaissance at hand than to foresee ominous indications of a still greater paralysis of artistic effort. Advance will come when composers are sensible that a loftier sincerity of spiritual purpose than animates most of them to-day is the secret to the creation of music indisputably great.

Meantime, while Europe is resting, conductors desirous of novelties may not find it amiss to consider the works of Americans who have not, as yet, enjoyed the opportunity of coming to the fore. The estimable gentlemen might discover among these some things that would possibly amaze them.

MR. TOSCANINI'S DUTY

"The news of the splendid performance of 'Traviata' at Busseto recently under the direction of Toscanini leads to a hope that the great conductor may soon be induced to take charge of some of the early Verdi works at the Metropolitan. Hitherto they have been disdainfully turned over to the care of some lesser man—indeed, in many cases to individuals of very mediocre attainments. It is not surprising, in consequence, that the operas once so highly esteemed should have fallen upon very evil days, indeed. 'Trovatore' is now listened to in apathy and boredom at the Metropolitan. The audiences that drag themselves to hear it are comparatively small. Nor do 'Traviata' and 'Rigoletto' fare much better save when they are illuminated by the glamor of Caruso's name.

Last season Mr. Toscanini astounded opera-goers by turning his attention to Donizetti's 'Don Pasquale' and rejuvenating the aged score till it fairly sparkled and glittered and seemed to have taken on a new lease of life. What would not 'Trovatore,' 'Traviata,' 'Rigoletto' or 'The Barber of Seville'—which are far greater works than 'Don Pasquale'—prove to be when 'restudied' under the magical bâton of Toscanini? His treatment of them would doubtless reduce to a minimum or obliterate altogether the objectionable predominance of those antiquated elements that militate so strongly against their acceptance to-day, and thus restored they might become sensations of the season. Mr. Toscanini really owes this tribute to the genius of Verdi and of Rossini. It is a far more difficult, and, in some ways, a more creditable task to win the admiration of discerning musicians by freshening up an ancient opera so as almost to make one believe that the original instrumentation has been refurbished than it is to win applause with elaborately colored ultra-modern ones.

Toscanini is a genius who can thus revitalize what seems irredeemable. Let it be hoped he will not consider it beneath his dignity to give more than one illustration of it. Let it be hoped that a 'Traviata' or a 'Trovatore' under his guidance is a genuine Metropolitan possibility. Both Mr. Toscanini and the Metropolitan owe this duty to the public.

BUSINESS MEN SUPPORTING MUSIC

A glance over the various musical forecasts of the American cities, as published in MUSICAL AMERICA last week, discloses the fact that business men, chambers of commerce, boards of trade and similar organizations are manifesting increasing interest in musical ventures. By sponsoring the construction of auditoriums, guaranteeing concert courses and lending a helping hand generally to local endeavor along musical lines, these men recognize that music is more than a mere luxury—that it has values of a very practical and material nature.

PERSONALITIES



Goodson Practices on Flying Rings

Although pianists are given much to practicing, it is seldom they are observed resorting to such practical aids toward agility as that employed above by Katharine Goodson, the English pianist. Miss Goodson was "snapped" between evolutions on the flying rings in the outdoor gymnasium of her hotel at Interlaken, where she spent the month of September.

Huss—Henry Holden Huss has just completed a Nocturne for orchestra, soprano solo and a female chorus. The text is taken from Shakespeare's "Merchant of Venice."

Hinton—Arthur Hinton's C Minor Symphony, which was played by the London Symphony Orchestra last Spring, has been accepted for production this season by Emil Oberhoffer, of the Minneapolis Symphony Orchestra. Mr. Hinton will accompany his wife, Katherine Goodson, the pianist, on her American tour this Winter.

Adler—After examining a large number of American compositions during the past few months for use on his recital programs this year, Clarence Adler, the American pianist, has chosen Charles Wakefield Cadman's "To a Vanishing Race" for performance. The work is several years old, but has had a few hearings thus far.

Rennay—Léon Rennay, the baritone, will tour this season under the management of Charles L. Wagner, who heard Mr. Rennay sing years ago when the young man appeared in an amateur concert near St. Louis. Since then Mr. Rennay has won high distinction as a concert artist and his association with Mr. Wagner this season is in the nature of a coincidence.

Plumon—Dr. Eugen Plumon, husband of Maggie Teyte, amused the returning passengers on the *Kaiser Wilhelm der Grosse* with his feats as an amateur magician, such as drawing packs of cards from the ladies' coiffures, and removing the waistcoat of a masculine passenger while the latter kept his dinner jacket buttoned, extracting the vest from the left sleeve of the coat.

Wakefield—Henriette Wakefield, formerly of the Metropolitan Opera Company and now a star in light opera, has always been known to be an enthusiastic horsewoman. In a recent interview in the *New York Evening Sun* she disclosed the fact that she has at last discovered the ideal "habit" for horse-back riding—the costume which she wears as *Flora MacDonald* in De Koven's "Rob Roy."

Howard—Kathleen Howard's appearance in male attire as *Nicklausse* in "The Tales of Hoffmann" at the Century, caused her to be interviewed on the subject of "trousers for women" by a reporter of the *New York Evening Sun*. Says this writer: "Another reason why Miss Howard is an authority is because at her debut in trousers in a foreign city a Grand Duke of Darmstadt said that he had never seen a handsomer boy."

Alda—Frances Alda seems to regard dancing the tango as something of a panacea and advises every woman to try it. "The tango has made a wonderful change in the dispositions of women," she said in a recent interview. "I advise every woman with a pain in the brain or a hidden ache, or an obvious worry, to learn how to dance the tango. She will be separated from everything real or fancied that is clouding her vision or interfering with her repose."

Szendrei—Alfred Szendrei, the Century Opera conductor, gained his inside knowledge of the orchestra as a cymbal player. "A cymbal player has very little to do," recalls Mr. Szendrei. "While the strings and winds were working almost continuously I could listen to every note, survey the whole orchestra and watch carefully every gesture of our conductor. After five years of that training I knew 'from the inside' nearly every piece of orchestral music that had ever been written."

Bispham—Many editorial comments have been called forth by David Bispham's entry into vaudeville, and the Cincinnati *Times Star* adds to the list an editorial headed "The Popularization of David Bispham." Says the writer: "He is reaching a class of people to whom his art was a matter of hearsay. Furthermore, his art becomes more accessible to those who have admired him, but have failed because of financial considerations to indulge their appreciation in any proportion to their desire."

SANG WITH ROSSINI

Los Angeles Teacher Honored on Her Seventy-sixth Birthday

LOS ANGELES, Oct. 7.—Many musicians whose home has been in Los Angeles for the last twenty years gathered last Friday at the home of Mrs. Jennie Twitchell Kempton to congratulate her on her seventy-sixth birthday. Mrs. Kempton has had a long and interesting musical career, opening with an appearance with the Boston Handel and Haydn Society in 1851. In the sixties and seventies she had many engagements with the Theodore Thomas Orchestra. Making her operatic debut in Milan, she appeared in thirty operatic rôles in Europe. She possessed an unusual contralto voice.

In Paris Mrs. Kempton sang in Rossini's "Stabat Mater," under the coaching and direction of the composer. She sang before Victor Emmanuel, in Florence; be-

cerned, it has been reported to the New York Herald that the figures involved in each are in excess of \$100,000, and in one instance, it is said, the price was nearly \$120,000.

The desirability of parterre boxes increases as the valued locations are near the center of the famous crescent. Those obtained by Mr. Proctor and Mr. Hoyt and his sister are in those choice locations, No. 26 being between those owned by Robert W. Goelet and J. Woodward Haven and G. G. Haven, and No. 33 having at right and left J. Pierpont Morgan and Mrs. Vanderbilt.

In more than thirty years that have elapsed since the reorganization of the Metropolitan Opera and Real Estate Company the stockholders rarely have permitted their parterre boxes to leave their families. There have been numerous transfers through death or for family convenience, but only five boxes have been permitted to leave original family influence.

DEATH OF MRS. FARWELL

Mother of Noted Composer and Writer a Woman of Broad Culture

Sara Wyer Farwell, mother of Arthur Farwell, the eminent American composer, and member of the editorial staff of MUSICAL AMERICA, died at her home in Newton Center, Mass., on October 8. Mrs. Farwell, a woman of very extensive culture, had won herself a distinguished name as a lecturer. Her activity on the lecture platform had extended over many years and among the topics of which she had treated with much insight and discernment were "Balzac," "Home and Education," "Life and Education," while last year, at the home of Mrs. John MacArthur, in New York, she delivered a discourse on the "Spirit of Modern Womanhood," which attracted widespread attention.

Mrs. Farwell was born at Harvard, Mass., December 1, 1846. She was a cousin of Ralph Waldo Emerson. Her influence was a very wide one, and throughout her life the beauty and nobility of her character made her an inspiration of the highest kind to whomever was brought in contact with her. She was in every sense a most notable figure among those American women who have assisted most prominently in the intellectual and artistic advancement of America.

Harold Bauer's New York Recital

Harold Bauer's first New York recital on his seventh American tour will be given in Aeolian Hall on Saturday afternoon, October 25. The pianist will offer a program decidedly out of the ordinary, consisting solely of three Beethoven Sonatas and three works from Bach's Well-Tempered Clavier. Following his New York appearance Bauer will go to the Pacific coast, where he is booked solidly for the month of November.

Ethel Newcomb, a young pianist who has a following in the East, will give a recital in Aeolian Hall, Wednesday afternoon, October 22, playing compositions of Bee-

thoven, Brahms, Handel, Schumann and Chopin.

A Gentle Criticism from Verdi

A characteristic anecdote of Verdi is related in the *Century Opera Weekly* by Antonio Pini-Corsi:

"I had become a temporary victim of the delusion that I was a composer as well as a singer. Several of my little pieces had been published and played with some success, and I proudly imagined myself a genius. Looking back at them now, I have to laugh at their empty silliness. But then I thought them great. I took them to

Verdi and showed them to him. He played them, with a quizzical smile hovering over his face, while I stood and waited for his words of praise. If he had told me that they were mere balderdash, I would probably not have believed him. But Verdi said nothing either for or against my compositions. He only turned to me with a kindly look in his eyes and said gently: 'Now, carissimo, keep to your own profession. Don't steal the laurels of this poor composer-friend of yours.'

Xaver Scharwenka has just published two "Ballades" for the piano, his opus 85.

day were he not pestered by a flood of begging letters. He also receives not a few blackmailing letters, almost all of which come to him from America. These he files most carefully, and he will eventually exhibit them in one of his houses as a very remarkable collection of human documents.

Caruso now gets no less than £500 a night, and it is to be feared that to anybody bold enough to offer him, say £450, he would answer in his bluff, good hearted way, as he did recently to Mr. Hammerstein: "Really, I can't do it, old boy; it costs me more."

When the late Mr. Pierpont Morgan offered him £1200 two years ago to sing at an evening party in Italy, the singer coolly answered that he could not possibly oblige, as he had invited his life-long friend, Leoncavallo, to dinner the same night.

Some time ago he was asked by an indiscreet friend how much his gramophone records brought in.

"Guess," snapped Caruso. His friend said, tentatively, "£2000." "Right," answered the tenor; "only I make that monthly, you know."

CARUSO AS FARMER AND ART COLLECTOR

A LETTER from Italy reproduced in the New York World, has this to say of Caruso, the tenor:

Many people would be surprised to learn that Caruso is not half as proud of his glorious voice as he is of his activities as a gentleman farmer, and that he rather fancies himself an art collector. He is the possessor of several large estates in Tuscany, where he has been spending a strenuous holiday.

The most extensive of his estates is the Villa Bellosguardo at Signa, with a charming country house perched on the top of a hill, a magnificent park and long avenue of sturdy oaks.

At Bellosguardo, Caruso personally manages no fewer than twenty farms, yielding many tons of fruit and corn and many thousands of gallons of Chianti wine. And woe betide the unlucky man who would utter the word music to him on his own land.

Lately he has developed an acute craving for art, and he has been buying for years a large collection of works, ancient and modern, which are now accumulated in gigantic heaps in a few spare rooms, but will soon find a place in a very elaborate art gallery which Caruso is having built in front of his house at Bellosguardo.

The art gallery is to be a long marble "portico" in the eighteenth century style, where floods of sunshine will penetrate through the high-arched columns. And in the middle of the gallery will be the "laurel hall," where the laurels bestowed on Caruso by admirers all over the world will be displayed.

A part of the statuary, however, will have to find a place in another of his country houses, which is situated six or seven miles from Bellosguardo. This is called "Belvedere," and is surrounded by sixteen farms, each containing a piano.

Caruso would thoroughly enjoy his holi-



Mrs. Jennie Twitchell Kempton, of Los Angeles, Former Star of Opera and Concerts

fore Napoleon III and Empress Eugenie, in Paris, and for Queen Victoria, at Al-moral Castle, receiving handsome gifts from these and other royalties. The Queen presented her with a handsome Persian shawl, which Mrs. Kempton naturally treasures among her dearest belongings.

Mrs. Kempton comes of a musical family, her father having been leader of General Sherman's headquarters band during his march to the sea. She has taught in Los Angeles for twenty years, and is spending her declining years at the home of her daughter, Mrs. Roth Hamilton.

W. F. G.

\$120,000 FOR OPERA BOX

Sale at the Metropolitan Reaches a Record Figure

Foreshadowing several changes in the parterre tier in the Metropolitan Opera House this season, two boxes have just passed from the control of families identified as stockholders of the owning company for many years.

William Ross Proctor has purchased box No. 26 in the "golden horseshoe" from the estate of the late Samuel D. Fabcock, and Henry Reese Hoyt and his sister, Rosina S. Hoyt, have bought box No. 33 from the Hitchcock estate.

In recent years the transfer or purchase of parterre boxes in the Metropolitan have been events of as great interest in the business and social worlds as the sale of seats on the Stock Exchange. From the original stock value of \$30,000, a parterre box has risen until its worth is estimated at from \$100,000 to \$120,000, whereas the best price in recent years for a seat on the Stock Exchange has been in the vicinity of \$50,000.

While the prices paid by Mr. Proctor and Mr. Hoyt and Miss Hoyt for their boxes are known only to the persons con-

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NEW MUSIC—VOCAL AND INSTRUMENTAL

HAMILTON HARTY is a name in contemporary music with which few musicians outside of the British Isles are familiar. In America his name may be associated in the minds of a few, at any rate, as the arranger of one of the finest folk-melodies known, the traditional Ulster air, "My Lagan Love." This has been sung here by several singers.

But the original compositions of this musician, who is a young Irishman, and known as one of the leading concert-accompanists in London, have not yet been exploited.

A set of six songs* for a solo voice with piano accompaniment are to be found among the new issues of the house of Novello. They express musical ideals which are unmistakably the writing of a musician of eminence. Art songs they are, first and last. Of that there can be no question.

The poems are "The Rachray Man" of Moira O'Neill, "Across the Door," "A Drover" and "A Cradle Song" by Padraic Colum, "The Stranger's Grave" by Emily Lawless, "Homeward" by Harold Simpson. As may be gathered from the names of the poets mentioned here one can see readily Mr. Harty has allowed himself a wide range of subjects.

"THE RACHRAY MAN," "ACROSS THE DOOR," "A DROVER," "A CRADLE SONG," "THE STRANGER'S GRAVE," "HOMeward." Six Songs for a Solo Voice with Piano Accompaniment. By Hamilton Harty. Published by Novello & Co., Ltd., London. The H. W. Gray Company, New York. Price 2 shillings net each.

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"The Rachray Man," with its whole-souled Irish humor, cannot fail to arouse the enthusiasm of an intelligent audience. It is one of those songs which seem to carry their message straight through their directness of appeal. Moira O'Neill's poem is a high type of Irish verse, written with mastery and unflinching inspiration.

"Across the Door" impresses the present reviewer as being one of the greatest songs by an English composer yet given to the public. It has those exceptional qualities which a master-poem is apt to inspire a composer to utter. From the rugged accents of the opening two pages to the lucid widely divided chords of the *Poco Meno Mosso* section on the text "Ah! Stranger Were the Dim, Wide Meadows" and the impassioned final page, with its superb *Lento*, "The Hawthorn Bloom Was by Us" and its moving harmonies at the close the song is a piece of modern harmonic and melodic writing that commands approval, respect and admiration for its composer from every intelligent musician.

There is force and rugged spirit in "A Drover," true beauty in "A Cradle Song," which has a certain Brahms-like tranquillity, wholly admirable, and rhythmic force and originality, plus much Celtic color in "Homeward." "The Stranger's Grave" stands next to "Across the Door" in bigness. It recalls Hugo Wolf in its somber harmonies, harmonies which are as finely constructed as they are effective. The idea of the poem is an unusual one, as the inscription at the head of the song, reading "In a graveyard upon Inishmaan, dedicated to unbaptized babies, an unknown drowned man lies buried," informs the examiner. Mr. Harty has carried out this idea musically as few are given to do, the entire treatment being original and finely managed.

It is to be hoped that our American recital singers will quickly place these songs on their programs, for they represent a new phase in modern English composition, a phase that augurs well for the future. The name of Hamilton Harty is entitled by this set of songs to a place among the foremost British composers of the day.

Mention should be made that the piano accompaniments to all the six songs are difficult and will require an accomplished pianist to play them as they are intended to be played.

FREDERICK MAXSON has two new "offertory solos,"† as the title-page tells us, called "I Heard the Voice of Jesus Say" and "More Love to Thee, O Christ." These are for a low voice with organ accompaniment. Both are conventional but effective pieces which have a place in the service.

A brilliant "Octave Etude in F" by Francis Hendriks is also a new issue of the White-Smith Music Publishing Co. It is effectively written and as a *bravura* piece it should meet with much success. Technically it is quite exacting and calculated to develop the wrist. Another piano issue is Pavel L. Bytovetzski's "Pays Lointain." This composition was discussed in these columns some months ago when it appeared as a solo for violin with piano accompaniment. Since then this transcription has been made and it is quite as pleasing in its new form.

Two violin pieces are Alfred Price Quinn's *Serenata* and a piece called "Caprice" by Merle Kirkman. There is a certain type of melodic charm in the former, akin in its lines to the melody of d'Ambrosio and Drdla, while the latter has moments of interest also. Both will be of service in teaching, as they are idiomatic of the instrument for which they are written.

THOUGH one admires the progressive minds who work out new paths in musical creative work of the day one must also give credit to the more conservative musicians who believe in a more restricted manner of expression. In piano music this is all too rare; the piano keyboard is rapidly being transformed into a palette on which colors and tints are mixed quite as subtly as in the more plastic medium of the orchestra. Those composers to-

†"I HEARD THE VOICE OF JESUS SAY," "MORE LOVE TO THEE, O CHRIST." Two Songs for a Low Voice with Organ Accompaniment. By Frederick Maxson. Price 50 cents each. "OCTAVE ETUDE IN F." For the Piano. By Francis Hendriks. Price 60 cents. "PAYS LOINTAIN." For the Piano. By Pavel L. Bytovetzski. Price 60 cents. "SERENATA." For the Violin with Piano Accompaniment. By Alfred Price Quinn, Op. 7. "CAPRICE." For the Violin with Piano Accompaniment. By Merle Kirkman. Price 60 cents each. Published by the White-Smith Music Publishing Co., Boston, Chicago and New York.

day who can utter their musical thoughts without the employing of all these modern devices are rare and their work should therefore be all the more carefully investigated, for the attainment of a definite object by simple means is one of the worthiest efforts in art.

A set of piano compositions by Clarence Lucas,‡ one of the best known of contemporary Canadian composers, appears from Chappell & Co., Ltd. They are "The Moon of Omar," a reverie; "Day Dreams," an idyll; "Epithalamium," an impromptu, and "Ariel," a scherzo.

Those who look in "The Moon of Omar" for the exotic Persian color which some composers have lavished on settings on and after the poet of the Rubaiyat will search in vain. Mr. Lucas has quoted at the top of his first page in this piece the verses beginning "Yon rising moon that looks for us again." His music is clear, sincere writing along diatonic lines for the most part. There is no suggestion of the East in this piece, but there is a pronounced contemplative mood which on sane reflection will be found to characterize the mood of the verses far better than could any daring attempts at Orientalism.

In "Day Dreams" Mr. Lucas gives us a melody so simple that one almost inclines to believe it a melody of the people. But it is not, as far as can be ascertained. There is a touch of the Brahmsian in its utterance, an admirable trait at all times. The "Epithalamium" impresses the present reviewer as being far less distinctive and more for the *salon* than the concert hall. Yet it too has many features of merit.

"Ariel" this composer calls his scherzo and the verse "On the Bat's Back Do I Fly" he places on his first page. Here we have one of the most charming and delicate scherzi of our day, a movement that has a Chopinesque feeling, though in no way the Chopin of the great dramatic Scherzi (surely misnamed by the "morbid Pole"). It is a fleeting piece of musical imagery, a capital essay into the field of fancy in music and one that will win the plaudits of all who hear it.

And here let it be stated that Mr. Lucas understands the piano. In his "Ariel" he has worked his musical ideas so that they are conveyed through the very spirit of the piano, so that a transcription for another instrument would be virtually impossible. This is the test for real piano

‡"THE MOON OF OMAR," "DAY DREAMS," "EPITHALAMUM," "ARIEL." Four Compositions for the Piano. By Clarence Lucas, Op. 52, No. 1, No. 2, Op. 54, Op. 55. Published by Chappell & Co., New York. Price 60 and 50 cents each.

music. It would be quite as idle to attempt to transcribe this as to set some of the Chopin waltzes and polonaises, the Liszt Études, etc., etc. In addition to this Mr. Lucas exhibits in all four pieces a musicianship which none too many composers to-day possess, a command of the technic of musical composition which is masterly in its every phrase. The first three pieces require a certain amount of technical proficiency to perform them to advantage, the "Ariel" being something of a *tour de force* and making demands on the player's nimbleness of fingers. As recital pieces they should prove both useful and successful.

"SYLVAN SCENES" is the title of an album of five pictures* for the piano by Edgar Barratt. There is a kinship between the titles "Sylvan Scenes" and "Woodland Sketches," of our own Edward MacDowell; there is also a further kinship. It is in the manner of expression in these pieces. "Meadowsweet," the first, has much MacDowellish color. It is a charming piece, as are "Still Noonday" and "A Village Fair," the latter with its strong rhythmic accents and its beautifully managed part called "Slowly and Sweetly," where MacDowellisms abound once more. The last two, "Autumn Sunshine" and "The Curfew Hour" are less distinctive but nevertheless pieces so far above the average run of contemporary piano pieces in the smaller forms that they must be accorded more than passing mention.

THE White-Smith Music Publishing Company offers three new part-songs by Jean Bohannon.‡ They are "Violets," "Morning Song" and "Sleep, Sleep On, Beloved," all for mixed voices, with piano accompaniment *ad lib*.

They are nicely done and have a melodic charm that should make them worthy of performance by many choral societies. Since they are strictly four-part, the composer making no subdivisions of his voices, they may also be sung with good effect by mixed quartets. A. W. K.

*SYLVAN SCENES. Five Compositions for the Piano. By Edgar Barratt. Published by G. Ricordi & Co., New York. Elkin & Co., Ltd., London. Price 75 cents.

‡"VIOLETS," "SLEEP, SLEEP ON, BELOVED," "MORNING SONG." Three Part-Songs for Mixed Voices. By Jean Bohannon. Published by the White-Smith Music Publishing Co., Boston, New York, Chicago. Prices, 10 cents each the first two, 12 cents the last.

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LONDON AS A MUSICAL WAY-STATION

Do Leading Concert Artists Visit It for Its Own Artistic Sake, or Because It's A Convenient Stopping-Place En Route to America? —Elgar's "Falstaff" Hailed as Establishing New Era in Musical History of the World!

Bureau of Musical America,
48 Cranbourn Street,
London, W. C., Oct. 3, 1913.

IT would appear to be a characteristic of London to usher in its Autumn concert season with an imposing array of first-class talent. To Mischa Elman fell the opening honors this time, and the eminent violinist, at his recital at Queen's Hall last week, fully substantiated the great claim he has exerted upon London audiences for many years past. Now will follow in rapid succession Kreisler, Pachmann, Bauer and Carreño—all prime favorites, though all with one exception, the veteran Pachmann, appearing as fleeting visitors. It is but natural that these giants of the concert platform should be hastening so early toward that "El Dorado" of the talented musician—America—and one is naturally confronted with the question: Is it London's artistic position that attracts these "stars," or must we attribute these hasty visits rather to its geographical position en route to the Western goal?

Mr. Kreisler, whose recital takes place to-morrow, has just completed a short provincial tour, and with his London appearance, the violinist will take farewell of Europe for at least a year. London, which commercially, socially and numerically stands so far ahead of the provincial cities, has nevertheless often to cede first place in matters musical. The north of England is notoriously more advanced in choral work than any other part, and so it is not surprising that one of the greatest and most important festivals of the year should be taking place at Leeds this week. With Arthur Nikisch as conductor-in-chief, and a goodly band of well-equipped soloists, both British and foreign, as co-operators, the outlook for the success of the festival has never for a moment been dubious. It is of interest to note the name of the American singer, Edyth Walker, among the vocalists, and Carreño and Mischa Elman are the other soloists.

Elgar's "Falstaff" Called Epochal

A glance at the different programs reveals the fact that there is a lamentable dearth of native performers—a common enough occurrence in England—but, on the

other hand, a wealth of native composition, mostly of the orchestral class, which more than atones for the paucity of British artists; for these latter, when they do exist, are more often than not the products of some foreign training and in no way represent the talents of the home-land. As might be conjectured, Sir Edward Elgar occupies the most prominent place among the contributing composers, and his new symphonic study, "Falstaff," which he conducted in person on Thursday, October 2, evoked such enthusiasm among public and press alike as to remove once for all any possibly lingering doubts as to his claim to the position of premier British composer of symphonic music. The work is termed a "masterpiece," and of such form and power as to establish a new era, not only in the composer's own musical career, but also in the musical history of the world!

If the unanimously enthusiastic comments of the English critics are to be relied upon, the stigma of fruitlessness and lack of originality which the English composers have so long had to bear would seem to have been removed, and a new position among the musical nations of the world to be ensured for this land. It will not be without a certain amount of apprehension that the country will await the decision of the rest of the world as to this latest effort of its foremost composer. London, we are informed, is to hear it on November 3, with the New Symphony Orchestra under Landon Ronald.

Other British novelties to be given during this Festival are the orchestral pieces, "A Shropshire Lad" and "Cherry Tree," by a young local composer named George Butterworth; Dr. Basil Harwood's setting of Milton's "On a May Morning" and Hamilton Harty's "Mystic Trumpeter" on the text of Whitman's poem. Among the classics are to be noticed the Third Lenora Overture, Verdi's Requiem, Bach's B Minor Mass, Strauss's "Till Eulenspiegel," Elgar's "Dream of Gerontius," and selections from "Parsifal" and "Die Meistersinger"—numbers which are well calculated to tax the abilities of conductor, orchestra, soloists and choir, even though the first be the incomparable Nikisch and the last the renowned and highly efficient West Riding Choir.

New "Carmen" Translation

An interesting and welcome piece of news is that of a new version of "Carmen" in English, from the pen of the voice and diction teacher, Hermann Klein, of London, who was well known in New York some years ago. The new version will be used in London this Winter and later on by the Chicago Grand Opera Company under Campanini.

As an example of the manner in which the variety stage can be utilized in the cause of philanthropy to assemble artists of the very first order, the approaching mixed program at the Coliseum—one of London's foremost music halls—is convincing.

On October 11, Sara Bernhardt's "Good Samaritan" performance in aid of the French Hospital in London and the Charing Cross Hospital, will be given at enormously increased prices. The presence of

the King and Queen is promised and the list of performers will represent the operatic, dramatic and variety stages, besides many musicians and artists of the concert platform. Among these latter will be Yvette Guilbert and Mme. Kirkby-Lunn. There will be three conductors at work: Sir Henry J. Wood, Landon Ronald and Sir Edward Elgar, the last conducting his own "Coronation March."

FRANCIS J. TUCKFIELD.

A MUSICAL SECTION OF THE NANTUCKET VACATION COLONY



On the Step, Edwin Evans, the Philadelphia Baritone, and Franklin W. Robinson, of the New York Institute of Musical Art. Standing in the Doorway, George Wedge, Organist, of New York; Thomas Evans, Brother of the Baritone, and Lieff Rosanoff, the Russian 'Cellist

PHILADELPHIA, Oct. 11.—Edwin Evans, the Philadelphia baritone, who has been engaged for numerous recitals and appearances with leading choral clubs throughout the country, is shown in the accompanying snapshot at Nantucket Sound, where for several weeks last Summer he was the guest of Franklin W. Robinson, teacher of applied theory at the New York Institute of Musical Art. The group, which includes several well-known musicians, is as follows: Beside Mr. Evans, who is seated on the step, wearing white trousers and with a pipe in his mouth, is Mr. Robinson; standing in the doorway, from left to right, are George Wedge, organist and choir-master of the Madison Avenue M. E. Church, New York; Thomas Evans, of Philadelphia, brother of the baritone, and Lieff Rosanoff, the Russian 'cellist.

A. L. T.

Steindel Trio Opens St. Louis Season

ST. LOUIS, Oct. 4.—The actual opening of the musical season here came on Thursday night when the Steindel Trio of Chicago,

assisted by Kirk Towns, baritone, presented a program of unusual merit at Sheldon Memorial Hall. The trio consists of the distinguished 'cellist, Bruno Steindel, of Chicago; his brother, Albin Steindel, violinist, and Mme. Kessler, as accompanist. Schubert's Trio, op. 99, was played in truly artistic style. After this came a number of solo numbers by the two instrumentalists and Mr. Towns, all accompanied by Mme. Kessler. Mr. Towns gave very forceful interpretations, particularly of the German *lieder*. Bruno Steindel's chief number was Servais Fantasia "Le Desir," from which he obtained delightful effects. The concert was well attended.

H. W. C.

RECITAL OF "OLDEN SONGS"

Augustine Royer, French Soprano, Charms in Distinctive Program

Augustine Royer, the French lyric soprano, who is making her first visit to America this season, recently gave a recital of songs at the Equal Franchise Society Hall, East Thirty-second street. Miss Royer gave evidence of her ability to interpret many interesting old French songs as well as old English, old Irish and Scotch airs. The soprano has a voice of particularly agreeable quality and she was warmly received by a large audience. The program was as follows:

"Rondell," "Plus ne suis ce que j'ai été," "La Romanesca," "Chanson du Roi Renaud," "En passant par la Lorraine," "I Hardly Think I Will," "Kitty of Coleraine," "La Fille au Cresson," "Menuet d'Exaudet," "Les Belles Manières," "Aminte," "La Mort du Mari," "En avant Fanfan la Tulipe," "Be Quick, for I'm in Haste," "Still, Still! He Is the Man," "Comin' Through the Rye."

Ernest Hutcheson Returns to Berlin to Teach

BERLIN, September 25.—Ernest Hutcheson has returned to Berlin, where he has opened a studio at Wilmsdorf, one of Berlin's most charming suburbs. Mr. Hutcheson has an unusually interesting class this season and counts among his pupils some pianists of great promise. During his recent visit to America Mr. Hutcheson secured positions for several of his graduate students on the staff of three of our leading conservatories, and a number of his artist pupils will be heard in concerts during the coming season. That Mr. Hutcheson is also the teacher of Mme. Olga Samaroff was not generally known until Mme. Samaroff herself, a few years ago, through her managers, sent an announcement to that effect to the music-papers.

Wilhelm Grüning, for many years one of the Berlin Royal Opera's leading tenors, has now joined the ranks of Berlin's voice pedagogues.

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SCHOOL MUSIC WAR CLOUDS IN OAKLAND

Protest Against \$10,000 Appropriation to Provide "Helicons and Euphoniums" for Children

SAN FRANCISCO, Oct. 1.—As a result of the efforts of Oakland business men to uplift musical standards in that municipality, a storm of protest has arisen against a plan to appropriate \$10,000 for public school music. Already the city is under \$500,000 bond to erect a large auditorium, with a seating capacity of 10,000, in which can be staged the most elaborate theatrical and operatic productions. Following the engagement of Glenn H. Wood, the recently elected supervisor of music in the

Chicago schools, to advance the cause of school music in this city a vigorous protest has been sent to the Board of Education by R. E. Hummel, treasurer of the Civic Association and vice-president of the United Improvement Clubs of East Oakland. It runs as follows:

The Oakland Board of Education is demanding \$10,000 for "music": \$2,000 for ten pianos, \$5,000 for hand instruments and a yearly stipend of \$3,000 for a gentleman of note, who, it is said, is thoroughly acquainted with the intricacies of counterpoint. In view of the fact that the practical educational value of music in elementary schools is very small compared to the other branches taught, such as English, writing, etc., and, considering that the tax burden of Oakland, in spite of the efforts of the Alameda County Civic Association and the Tax Association toward reduction, is extraordinarily heavy, it appears that no valid grounds exist for such a demand at this time.

A kind Providence has given to the cock his clarion notes and to the hen her cackle, and nature has provided its Johnnies and our Jacks, our Lizzies and our Lous, with beautiful voices of song. These voices surely could be cultivated to a reasonably efficient degree without the Board of Education providing helicons, euphoniums, bass and snare drums, tubas and bassoons. It has been seriously stated that music has a great disciplinary value in the school room, that by its charm the wildest boy is tamed and the truant girls made good. If this is so we must insist that the teachers no longer make use of the reprimand or rod, but should when Johnnie and Jack play hookey, hand them a piccolo or flute, a cornet or alto horn at the expense of the dear public, while should Lizzie or Lou prove naughty, they should be given a guitar or tambourine, and, presto they will become little gentlemen and ladies. If in the future the misdeeds of the boy drag him before the board of judgment, please, ladies and gentlemen, do not suspend him, but give him a trombone; by all means give him a trombone.

The teacher of music, except for class singing, should be left to private enterprise and not form part of the public school curriculum. More than eighty per cent. of our children have finished their school days with the eighth grade, when they seek employment or go to trade schools or business colleges or agricultural institutions to learn that which enables them to make a living. The average child has but a few years to get an education. Let these years be given over to the acquisition of practical knowledge. If the people of Oakland accede to the unnecessary demands made by the Board of Education to provide funds for instruments at present asked for they can prepare themselves for an avalanche of more absurd demands in the future.

The first concert of the season was given by the Pacific Musical Society last Wednesday evening to an audience that filled the ballroom of the St. Francis Hotel. Mme. Tojetti, the newly elected president, greeted the officers and members of the society with a felicitous opening address. The artists of the evening were Mabel Riegelman, well known by her work with the Chicago Opera Company, and James Howard King, pianist. Miss Riegelman sang in German, French, and English, an aria from "Don Juan," an excerpt from Nedda's music in Pagliacci, and two Schubert songs: "Rauschender Bachlein" and "Nur Wer die Sehnsucht Kennt." Mr. King was heard in Chopin and Liszt numbers and won much applause.

The first recital of the season under the

direction of the Douillet Conservatory was held last Friday evening at the Conservatory's Hall. The program was well presented, showing excellent work accomplished through this school. At the opening session of the Ebell Club in Oakland, recently, Helen Colburn Heath gave the musical program for the afternoon, accompanied by Benjamin S. Moore, Mme. Rose Relda Cailleau presented her first morning concert on Tuesday in the ballroom of the St. Francis. Mme. Cailleau's numbers were in French, German, Italian and English. She possesses a charming personality and her interpretations were remarkable, although her voice shows the strain of teaching.

The Alameda County Music Teachers Association last evening gave an elaborate reception to Glenn H. Wood, recently elected supervisor of music in the Public Schools of Oakland, at the Ebell Club. The program was in the hands of Miss de Fremery, Paul Steindorff, the conductor, and Alexander Stewart, president of the association.

Ernest Wilhelmy, of Berlin, who claims the distinction of being the only pupil of Dr. Ludwig Wüllner, appeared before a large and select gathering at the Pasmore Conservatory. Mr. Wilhelmy read Von Wildenbruch's "Hexenlied" to the music written by Max Shilling and played by Suzanne Pasmore, pianist of the Pasmore Trio. This reader will remain on the coast the coming season. The same evening the Pasmore Trio were heard in a delightful Schumann number.

FREDERIC VINCENT.

Nahan Franko to Give Hippodrome Concert Series

Nahan Franko is to conduct a series of Sunday night concerts at the New York Hippodrome. The program will be made up of popular selections, and the prices will range from twenty-five cents to \$1. The orchestra will be composed of a hundred musicians selected from the various orchestras in New York. The first concert will be given on October 26. The soloists will be Jenny Dufau, coloratura soprano of the Chicago Opera Company, and Rafaelo Diaz, the new tenor of the Boston Opera Company, who on this occasion will be heard for the first time in New York. Paul Kéfer, a 'cellist, also will be heard.

Organist Cowles Plays "Farewell" to Louisville

LOUISVILLE, Ky., Oct. 10.—Frederick A. Cowles, the organist, said "goodbye" to his many Louisville friends on last Friday evening, when he was heard in an organ

recital at Calvary Church. He left on Monday for New York to become organist of All Souls' Church. Mr. Cowles earned his reputation in Louisville and much regret is felt at his departure from local musical circles. Mr. Cowles was assisted on Friday evening by Mrs. Maria McDonald, soprano, who sang Tchaikovsky's "Farewell Ye Hills," from "Jeanne d'Arc," and Cecil Gordon, contralto, whose contribution to the program was "I Will Sing of Thy Great Mercy," from "Stabat Mater." Mr. Cowles played the following in a masterly manner:

Bach's "Prelude and Fugue in F Minor"; Tertius Noble's "Elegie"; Widor's "Scherzo," from second symphony; Gordon Nevins' "Song of Sorrow"; Liszt's "Fantasy and Fugue on B. A. C. H."; Mendelssohn's "Nocturne," from "Midsummer Night's Dream"; Brewer's "Springtime Sketch"; Pierné's "Finale from the First Symphony," and Wagner's "Ride of the Valkyries."

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Carl McCullough was recently on a concert program with an exceptionally bad tenor with an exalted opinion of his ability, says the New York Telegraph. After the tenor had sung McCullough stepped up to him.

"By the way," he said, "in one respect you remind me of the great Caruso."

"Indeed," returned the young man, much inflated, "in what way, may I ask?"

"Certainly," answered McCullough, "you're both unmarried."

"Do you people know what a quartet is?"

"Well, a quartet is where all four think the other three can't sing."—*Music.*

"Do you think there is any good reason for a musician wearing his hair long?"

"Well," replied the sordid person, "if he's a violinist it might come in handy to have hair enough to patch up his bow, but I don't see any excuse for a pianist or a cornet player."—*Washington Star.*

"And have you music in your church?" I asked the rural squire.

"Not ez I knows on," he replied. "Jes' singin' by the choir."—*Judge.*

"I'm puzzled about this custom of eating to music."

"How's that?"

"I can't understand whether the food is intended to keep your mind off the music or the music is intended to keep your mind off the food."—*Musician.*

"Do you think, professor," said a musically ambitious youth, "that I can ever do anything with my voice?"

"Well," was the cautious reply, "it may come in handy to holler with in case of fire."—*Musician.*

THE CHOICE OF INSTRUMENTS—"Did she come to the door when you serenaded her with your mandolin?"

"No; but another fellow came along and brought her out with an auto-horn."—*Louisville Courier-Journal.*

IF WAGNER HAD OBSERVED THE LAWS OF HYGIENE

[Henry T. Flink in "The Etude"]

IF singers, players, teachers and students knew how much success usually depends on health, books on hygiene would be their favorite reading; yet not once in my life have I seen a book on this subject in a musician's library!

It surely cannot be said that Richard Wagner was unsuccessful. In the face of tremendous difficulties and virulent opposition he wrote nine or ten operas that are now acknowledged by all the world to be masterworks—the best stage-works in existence. His is, in fact, a unique record, for whereas most opera composers produced only one or two, or, at most, four or five works of lasting value, all of his productions, beginning with "Tannhäuser" and ending with "Parsifal," have proved of enduring worth, as we can now safely say, for he was born a hundred years ago and has been in his grave thirty. Yet, great as was his success, it would have been greater still had he enjoyed better health. No man ever revealed himself, both physically and mentally, more thoroughly in his letters than Wagner did. Great is the number of these letters, and I have reviewed all of those that have been printed. While reading them, I have become more and more convinced that had he enjoyed better health he might have written half-a-dozen more masterworks of lasting value. Surely, therefore, his life was not a complete success.

Ill health cast a cloud over the greater part of it. It not only prevented him from delivering to the world all that was in him, but it was, as Liszt once suggested to him, the source of much of his misery and pessimism. Of his pitiable sufferings, mental and physical, I have tried to give an idea in the chapter, "A Modern Prometheus," in "Wagner and His Works" (Vol. 1, pp. 365-74).

Had he known more about hygiene he might have escaped most of these physical sufferings and much of his mental anguish.

One of the conclusions I reached from a thorough study of his career is that

the three years of semi-starvation in Paris, when he was quite a young man, paved the way for all his troubles. Dyspepsia was the fiend that tormented him;—chronic indigestion, that manifested itself in the dozens of unsuspected forms for which this malady is infamous. Sometimes he could work only two or three hours a day. In September, 1852, one short hour was all he could endure daily.

Like other brain workers, he maltreated his organs, eating too fast, and making the stomach do the work intended for the teeth. He tried all sorts of "cures" and "fads," and "isms," including vegetarianism; but all in vain.

And now comes the strangest part of the story. Some years ago I received a very interesting letter from Dr. George Gould, the eminent oculist, of Ithaca, N. Y., in which he informed me that on reading my Wagner biography and other documents in which his chronic ill-health is spoken of in detail, he had come to the conclusion that the great composer suffered from eye-strain and that that was the ultimate source of all his troubles.

Eye-strain is a condition which greatly weakens the stomach, besides doing much harm in other ways. Dr. Gould has written a book on this subject in which Wagner's interesting case is considered in detail. I commend it to all musicians who suffer from dyspeptic troubles, headaches, or other torments that refuse to yield to the ordinary remedies, and who are prevented by these troubles from doing their best.

It is odd—and maddening—to think that if Wagner had worn the right kind of spectacles he might have composed several more "Lohengrins" or "Tristans"!

Century's Second "Lohengrin" Better Than Première

Considerably improved was the performance of "Lohengrin" at the Century Opera House last Wednesday afternoon, as compared with the opening on Tuesday evening. Kathleen Howard gave an impersonation of Ortrud, which, for sinister dramatic power, was completely satisfying. Louis Kreidler's *Telramund* was also a picturesque and telling characterization, while Ivy Scott, as *Elsa*, and Walter Wheatley, as the *Knight*, accomplished satisfactory results.

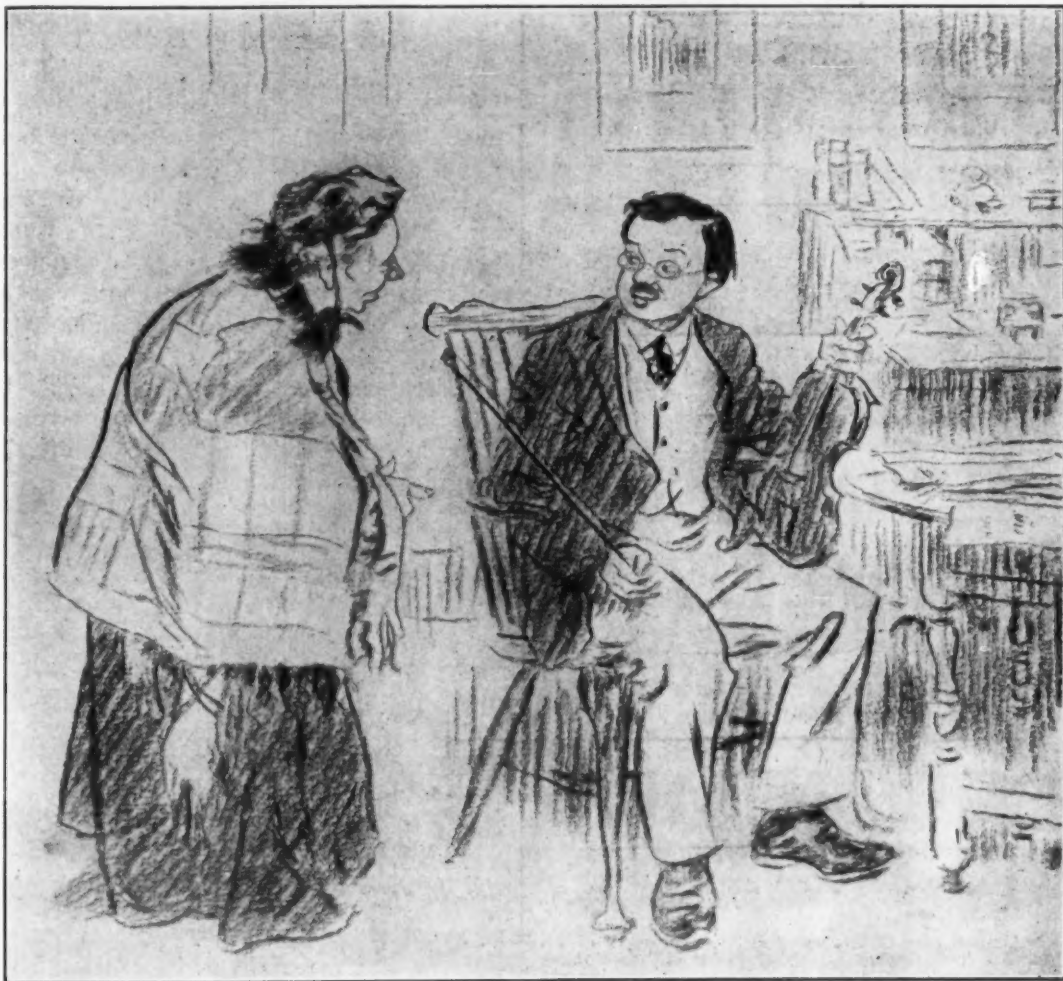
Schumann-Heink's Policeman-Protégé Makes Début

CALDWELL, N. J., Oct. 9.—Mme. Schumann-Heink aided the Cleveland Home Memorial Association again tonight, when she gave a recital before a large audience in the First Presbyterian Church for the benefit of the \$25,000 endowment fund of the association. Edward J. McNamara, the Paterson policeman who was "discovered" by Mme. Schumann-Heink recently, sang for the first time at a public recital with his patroness.

Puppets Play Mozart Operetta with Aid of Unseen Singers and Pianist

That operettas of Mozart and Gluck are performed like "Punch and Judy" by marionettes in Germany's puppet theaters is related by H. T. Parker in a letter from Dresden to the Boston Evening Tran-

BASS VIOLS AND VILE BASSES



"I should like you to 'ear my nephew, sir; 'e plays the vile bass. That's what you call it, isn't it, sir?"

"Yes, Mrs. Brown, I daresay I should."—*The Tatler.*

script. If the marionette theater cultivates operetta, continues Mr. Parker, it must have its little company of singers. As yet not even Munich has ventured an accompanying orchestra. A piano suffices. Finally, manipulators, reciters and singers must all like their work so well for its own sake that they remain contentedly unidentified and invisible.

In such a piece as Mozart's "Bastien and Bastienne," they give it exactly the appropriate flavor and charm. The tale is a conventional little eighteenth-century libretto of tender boy-and-girl loves and a vexatious old magician. If the marionettes are prettily designed, gracefully manipulated and becomingly mannered, they seem the complement of Mozart's miniature music, and the piece and performance become elegant eighteenth-century fancy, painted, as it were, on the surface of a snuffbox.

Two of "Three B's" Make Up Program of Bauer New York Recital

Although Bach and Beethoven will be the only two composers represented on the program which Harold Bauer will play in Aeolian Hall Saturday afternoon, October 25, the recital promises to be one of much interest. The Bach numbers will be three selections from the "Well-tempered Clavichord"—Book 1, No. 3; Book 2, No. 12, and Book 1, No. 22, while alternating with these will be three Beethoven sonatas, D Major, op. 10, No. 3; E Flat Major, op. 81, and C Minor, op. 111. His forthcoming tour will mark Bauer's seventh visit to America.

Debussy's "Khamme" will be produced at the Théâtre des Champs-Élysées, Paris, this season.



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PHILADELPHIA ASSURED GOOD CHORAL MUSIC

Bureau of Musical America,
Chestnut and Sixteenth Streets,
Philadelphia, Oct. 4, 1913.

THE Choral Society of Philadelphia, which for many years has given annually several performances of oratorio in this city, and which last season was in some danger of being compelled to disband, owing to financial straits, was so encouraged by the patronage tendered its presentations of "Elijah" and "The Messiah" that it will be in the field the coming Winter with three of the most important concerts its has ever given. This should be welcome news to those lovers of music who understand the admirable work the Choral Society has done in the past. The announcements include a performance of Gounod's "Redemption," November 24, with Florence Hinkle, soprano; Elsie Baker, contralto; Henry Gurney, tenor; Harry Saylor, baritone, and Mr. Jahn, of New York, bass, as soloists; the annual presentation of "The Messiah," December 29, with Mrs. Hager, soprano; Marie Stone Langston, contralto; Evan Williams, tenor, and Herbert Witherspoon, bass, and, in the Spring, the first performance in Philadelphia of Wolf-Ferrari's "The New Life," with Emilio De Gogorza, baritone, and Helen Frame Heaton, as the soloists, the program also including Saint-Saëns's setting of the 150th Psalm, for the chorus alone. All of these performances will be given, as all of those of the Choral Society have been for a number of years, at the Academy of Music, under the direction of Henry Gordon Thumder, and with an instrumental support made up of fifty members of the Philadelphia Orchestra. An effort is being made to secure an active membership of \$150 for the society this season.

The works of four local composers will be played by the Philadelphia Orchestra, under Leopold Stokowski, at the regular Friday afternoon and Saturday evening concerts in the Academy of Music this season, as follows: On the program for January 2-3, Concerto in E Minor, op. 8, for piano and orchestra, Camille Zeckwer, with Mr. Zeckwer as the piano soloist; February 20-21, symphonic poem, "Atlantis," by Otto Muller; March 6-7, symphony, "Fancies of a Poet," H. A. Lang; April 3-4, Introduction and Shepherd Scene, "Aucassin et Nicolette," Hedda van den Beemt. Mr. Mueller and Mr. van den Beemt are first violinists of the orchestra. With the exception of Mr. Zeckwer's concerto, the compositions will all be played for the first time at these concerts.

The Bethany Orchestra, composed of advanced students and young professionals, organized under the auspices of John Wanamaker, for educational purposes at Bethany Presbyterian Sunday School, and trained and conducted by J. W. F. Leman, has steadily gained a firm footing, having this season a membership of sixty-five.

The Philadelphia Harmonic Orchestra, a comparatively recent addition to Philadelphia's musical organizations, announces

Won't Suppress Princess Louise's Opera in Dresden

DRESDEN, Oct. 6.—Demands made by the royalist press here that the Government suppress "The Bizarre Princess," the opera written by the ex-Crown Princess Louise of Saxony and her erstwhile husband, Signor Toselli, which is to be produced at Rome on October 15, are ignored by the Saxon authorities who say it would be inadvisable to notice the opera unless it proves to be objectionable. If, however, the production of the work verifies reports made to the Saxon court that it is "scandalous" a further reduction of the allowance from the Crown to Princess Louise will be made. This allowance has already been reduced from \$2,000 a year to \$1,000.

Monday Salon Provides Well for Newark Subscribers

NEWARK, N. J., Oct. 6.—The Monday Salon, under the management of Mrs. Robert S. Graham and Mrs. Robert Wallace Elliott, held in the ballroom of the Washington, offers much of interest for November. On the tenth Lillian Eubank,

a series of three symphony concerts to be given in the Academy of Music this season, in November, February and April.

The Kneisel Quartet will give its usual series of chamber music recitals in Philadelphia this season, appearing at Witherspoon Hall on Thursday evenings, December 4, January 15 and April 2.

There will also take place this season the usual concerts by several other musical clubs and organizations which have for a long time enjoyed deserved popularity in Philadelphia, though definite plans for some of them have not yet been announced. Among these the Treble Clef, the Eurydice and the Oak Lane Club, well-known choruses of women's voices; the Orpheus, the Fortnightly and the Fellowship, composed of male singers, and the Mendelssohn Club, for many years recognized as a mixed chorus of high artistic efficiency, may be expected to provide their usual interesting events.

Helen Pulaski Innes, the local manager and director, begins another busy season this month. Besides directing the Matinée Musical Club Choral, the Lyric Club and the Amateur Opera Society, Mrs. Innes will arrange a series of musical salons in different cities, under prominent social auspices.

The Philadelphia Music Club will open its season November 4 and will hold weekly meetings in the Orpheus Club rooms every Tuesday afternoon, except during the Christmas holidays, until the middle of April. The club numbers about 150 members and is being augmented by many new vocalists and instrumentalists, as well as by associate members. An interesting and instructive set of programs has been planned for the Winter and with the double quartet of women's voices which is about to be formed the prospects for the season are promising. There will be several afternoons of national music of the different countries. These will include a program of Indian music, with a recital of "Hiawatha" by Mrs. Orville D. Oliphant, music by Rossiter D. Cole; a program of French music, in charge of Mrs. Duncan Campbell; German music, in charge of Helen Buchanan; Irish music, Mrs. Benson in charge; Scandinavian music, Mrs. Connor. Other special programs will consist of Motion Songs, in charge of and accompanied by Elizabeth Gest; Folk Songs of the Olden Times, in charge of Mrs. Campbell; an afternoon of compositions by club members, in charge of Mrs. Burgin, and another of Folk Dances, which will be illustrated in costume. Also there will be two evening musicales, with special programs. The officers of the Philadelphia Music Club are: President, Mrs. Joseph Wellington Shannon; first vice-president, Mrs. Alexander B. Geary; second vice-president, Mrs. E. B. Waples; treasurer, Marion L. Croskey; recording secretary, Bertha M. Heid; corresponding secretary, Mary Delk; Federation secretary, Mrs. W. Howard Johnston; chairman of music committee, Mrs. Samuel S. Burgin; admission committee, Mrs. Charles N. Stevens; room committee, Mrs. W. Weber Johnson; press committee, Mrs. Thomas H. Fenton; parliamentary law class, Mrs. A. B. Geary. ARTHUR L. TUBBS.

mezzo-soprano of the Metropolitan Opera Company; Orville Harrold, leading tenor of the Hammerstein Opera Company, and Ethel Tozier, pianist, will be heard. For the seventeenth are booked Gertrude Manning, lyric soprano; Ida Divinoff, Russian violinist; Alexandra De Palkowska, Russian dancer, and Charles Gilbert Spross, composer-pianist. On the twenty-fourth will appear Susanna Dercum, contralto; Gutia Casini, Russian 'cellist; Lorraine Manville, classic dancer, and Frank La Forge, pianist.

Sorrentino to Write on Voice

Umberto Sorrentino, the young Italian tenor, returned from his European sojourn aboard the *Canopic* on September 17, after having made trips to various continental cities arranging appearances in grand opera for next season. Mr. Sorrentino will open his New York season as soloist with the Rubinstein Club in November. He will be heard also at concerts in Aeolian Hall and at the Hotel Plaza and will make tours through New England and the Middle West. In his spare time he will write a series of articles on "The Physiology of the Voice."



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SIR JOSEPH BEECHAM GUEST OF GAMUT CLUB

Millionaire Father of English Conductor
Becomes Honorary Member of
Famous Los Angeles Institution

LOS ANGELES, Oct. 7.—English visitors added much to the October Gamut Club dinner. The guest of honor was Sir Joseph Beecham, father of Thomas Beecham, of English opera and orchestra fame. He was a boyhood playmate of Supervisor Norton, who brought him to the club. Of course Sir Joseph was called upon for a speech and he gave an enjoyable talk on what had been done by his son's company in bringing operatic novelties to England. The speaker was amply able to speak of the sporting side of the matter, as it is said he has sunk as high as \$200,000 in one operatic season. The club elected him an honorary member.

Another Englishman well known in the art and present at this meeting was A. Mosgrove Roberts, formerly a singer, now giving his attention to church composition. He was very entertaining in his reminiscences of English royalty. Other guests were Sigmund Beel, newly elected concertmaster of the Symphony Orchestra; Isabelle Evesson, a well-known actress, and J. H. Green, playing with McKee Rankin. Mr. and Mrs. Louis Dreyfus were welcomed home, and Mrs. Dreyfus sang several numbers delightfully. Virginia Ware, soprano, and Theodore Gerdohn, violinist, of New York, also were heard, as was Gage Christopher, bass, in several songs. The triple quartet of the Orpheus Club sang unusually well. A talk from L. E. Behymer closed the program.

Women composers of Los Angeles furnished the program for the Dominant Club last Saturday. Compositions of Gertrude Ross were given by Mmes. Vaughn Menasco and Mabey; songs by Mrs. Abbie Jamison were sung by Mmes. Selby and Mabey; Fannie Dillon played one of her own works and Mrs. Tiffany sang two of her songs, and Mrs. Newkirk and Miss Peycke offered songs of the latter's writing. These compositions were representative of the best song writing being done by women in the Southwest and the various song writers were well received.

The People's Orchestra concert, Sunday, was a great success as to its music. The leading orchestral number was the Brahms "Tragic" Overture. Mr. Lebegott secured excellent results from his orchestra. The soloists were B. A. Adams, first flute of the orchestra, playing a Doppler fantasia with much brilliancy, and a quartet, Mmes. Ulrich and Zobein and Messrs. Jones and House, in the "Rigoletto," and one other quartet, unaccompanied. The program was one of the best the orchestra has given, and it is a pity such excellent programs as this are not supported sufficiently to pay expenses. W. F. G.

A notable innovation in *entre-acte* music will be made at the Harris Theater, New York, during the run of "The Love Leash." Joseph P. Bickerton, managing director of the New Era Producing Company, has engaged the Theodore Bendix Quartet for the attraction. In explaining his plan Mr. Bickerton said: "My purpose in engaging Mr. Bendix and his fellow artists was to raise the music of the theater to the same standard of excellence which I am trying to establish in the play presented

on the other side of the footlights. Music appropriately chosen to connect the acts of a play is one of the most effective means of placing an audience *en rapport* with the actors. It is one of those subtle accessories which kindle the imagination and carry the audience into the realm of romance."

FLAYS TOADYING CONDUCTORS

English Composer Cites Their Flattery
for Sake of Re-engagements

Chorus singers whose hearts have glowed over the praise of some conductor may find food for reflection in one failing of conductors observed in England by a prominent composer whose autobiography is presented *incognito* in the *Musical Opinion*. "Conductors stoop to all kinds of insinuations," insists this musician, "to obtain the goodwill of those whom they serve. At the conclusion of some of the great musical festivals I have heard the official conductors flatter the chorus and the committee until I have felt myself boiling over with indignation."

"Never in my life have I heard such singing as I have listened to during the present week," declared a conductor in a speech he made to a festival chorus in my hearing. "I have heard the great choirs of Germany, of France, of Belgium and of England, but not one of them can equal your chorus in its imaginative qualities, in its sureness of grip, in its technical proficiency and in its wonderful quality of tone."

"This was spoken of a chorus that is notoriously one of the weakest of the great choirs of England. Why was it said? Well, simply so that the conductor in question could find favor with the powers that be and thus secure a re-engagement at the next festival."

Fauré's Demands Upon Audience Blamed for Neglect of His Songs

That Gabriel Fauré demands too much of his audience for his songs to be programmed by singers as much as they deserve, is the assertion made by Gilbert Elliott, Jr., Harvard, '13, in the *Harvard Musical Review*. "He is easily misunderstood," contends this writer. "There is no doubt that he assumes a great deal on the part of his audience, and this, more than anything else, is probably the explanation of the lack of attention which he receives from singers, at least in this country; for his melodies 'lie' beautifully for the voice. I have taken at random fifteen programs of song recitals given in New York last Winter, and find Fauré's name but once, while those of inferior colleagues of his, such as Bemberg and Hüe, appear a number of times."

New Shakespearean Operas

Two new operas derived from Shakespeare have been composed: "Cordelia," in two acts by Giulio Cottrau, librettist and composer, was produced at Padua, Aug. 26. Born at Naples of a French family and now 77 years old, he produced some time ago a "Grissola" at Florence. "Portia," by Otto Taubmann will be produced at Frankfurt.

Returned members of the faculty of University School of Music, Ann Arbor, Mich., include Florence B. Potter, Albert Lockwood, Director Albert A. Stanley, Earl Vincent Moore, Samuel Pierson Lock-

wood, Nellie Mae Goucher, Esta Ella Muma, Harrison Albert Stevens, Edith Byrl Koon, Charlotte Kleyn, Nora Crane Hunt, Mrs. Jessie Dickson Reed, Louis Cogswell, Mr. Whitmire and Mr. Dotterweich.

SCALES AND ARPEGGIOS

Studies Leading to Their Mastery Compiled by James Francis Cooke

James Francis Cooke's "Mastering the Scales and Arpeggios" is perhaps the most comprehensive compendium of material for scale-study which has been written in many years. It represents an exhaustive research into the subject and a resultant clear treatment of the matter, in fact, a treatment which cannot fail to stimulate any serious piano student who undertakes to perform the various exercises as Mr. Cooke has prescribed them.

"The Story of the Scale" is authentic, having been read and approved by such distinguished scholars as Dr. Ralph Dunstan, Dr. E. E. Ayres and Dr. H. A. Clarke. Mr. Cooke states his ideas in a sensible manner, quoting his authorities in every case. The chapter is one which should interest every musician of the day, not too much about the formation, history and development of our modern scale being known by general musicians.

Three large divisions are made, a "Preparatory Section," "Practical Technical Work" and "The Study of Arpeggios." In the first section fundamental principles are given, with all the forms of the minor scale and kindred matter being presented. The practical technical work consists of the scales in one octave form, two octave form, the chromatic scale, accented scales, scales in double thirds, double sixths, in octaves. Then follow exercises which Mr. Cooke maintains will "develop the greatest possible velocity."

In the division devoted to arpeggio study one finds much valuable technical matter. Exercises for expanding the hand without injury, all sorts of broken chords and arpeggios, in all keys, abound and will add the pianist in acquiring a solid, well-developed technical equipment.

Mr. Cooke has accomplished his task with success. He has supplied those who believe that scale material should be written out in the same manner as other technical exercises with a manual which is invaluable. A. W. K.

*MASTERING THE SCALES AND ARPEGGIOS. By James Francis Cooke. Published by the Theodore Presser Co., Philadelphia, Pa.

Is There a Characteristic Jewish Music?

Is there such a thing as specifically and unmistakably Jewish music? Oscar Bie puts this question in an article written for the "Konzert Taschenbuch," and translated by Jacques Mayer for the *Hebrew Standard*. After examining the peculiarities of Mendelssohn, Meyerbeer, Halévy, Offenbach and Mahler (with a few words on the doubtful cases of Bizet and Wagner) he comes to the conclusion that there is no general or always conclusive characteristic. The Jews "have never created their own musical speech." Their creativeness is "somewhat greater in music than in poetry." In a footnote Mr. Mayer remarks that "one prominent critic in his hatred of Mahler went so far as to say that his music was not Jewish in the best sense of the word, but bore the same relation to Judaism that the Yiddish jargon bears to the noble Hebrew tongue."

REGNEAS MUSICALE HAS TWO CHARMING FEATURES

Joint Recital by Reed Miller and Mme. Van der Veer and Hearing of New Songs by Yale Composer

Persons in New York's inner musical circles might have cause for rejoicing if every studio musicale to which they were invited had as many points of interest as that given on the afternoon of October 9 at the New York studio of Joseph Baernstein-Regneas.

To be sure, not every teacher can number among his pupils such delightful artists as Reed Miller and his wife, Nevada Van der Veer, whose joint recital made up the first part of the program, and few studio recitals include such striking features as the songs of a twenty-year-old composer, Douglas Stuart Moore, which closed the afternoon. In addition, the Moore songs were sung by Mr. Regneas's gifted pupil, Mme. Cara Sapin, who joins the Boston Opera Company this season.

Mr. Miller and Mme. Van der Veer gave eloquent testimony to the further advance which their vocal and interpretative art has made during the period of their training with Mr. Regneas. In two duets, the Granville Bantock "A Book of Verses" and Bach's "Wohl mir, Jesus ist gefunden," this favorite tenor and contralto gave evidence anew of their artistic unity.

Mr. Miller's German group included the Brahms "Immer leise wird mein Schlummer" and "Nicht," by Strauss, both of which were delivered with keen sense of interpretative values and sterling vocalism. Gena Branscombe's Christmas song, "Hail ye tyme Hollidies," was an especial favorite in the charming group of songs in English. The depth of feeling and luscious tone quality of Mme. Van der Veer won immediate response from the audience, as manifested in Debussy's "Il pleurt dans mon coeur," the inspiring "Glaube nur," by Ulmer, and McCoy's "The Voice of the Rain."

Mr. Moore, the young composer of the final group of songs, is an undergraduate at Yale and he came down from New Haven to play the accompaniments for his interpreter, Mme. Sapin. It was through the influence of Benjamin Lambord that Mr. Moore became interested in composition, and he is at present studying with David Stanley Smith at the Yale School of Music. The words of five of the six songs were written by another athletic Valenzian, Mr. Moore's classmate, Archibald MacLeish. These five poems were all in a kindred vein and Mr. Moore's music naturally reflected that spirit. The songs were interesting melodically and the composer showed an especial sense of atmospheric effect in his accompaniments, notably in "The Song of a Canoe" and "The Evening Wind."

Gratitude was expressed by the composer to Mme. Sapin for her artistic presentation of his songs, which were imbued with emotion, under thoughtful control and supplemented by effective vocal coloring. Mme. Sapin, who is a Louisville singer, has prepared with Mr. Regneas a number of roles for her Boston season. K. S. C.

Roderick White, the brother of Stewart Edward White and Gilbert White, has arrived in Berlin for the purpose of giving a violin recital.

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INCORRECT TERMINOLOGY A VOCAL MENACE

Use of Wrong Terms by Throat Specialists Shows Ignorance
Which Disqualifies Them as Experts

By FLOYD S. MUCKEY, D.D.C.M.

[Second in a Series of Articles on This Subject Written for Musical America by Dr. Muckey, the First Having Taken Up the Case of the Vocal Teacher]

IF the leading teachers and writers are ignorant of the fundamental facts upon which voice-production is based to whom shall we turn for knowledge of this subject? As a result of this ignorance on the part of the voice teacher most singers have trouble with the voice mechanism. The teacher then sends them to the throat specialist to have this remedied. Surely the latter should know all about the mechanism and its product, the voice. How, otherwise, can the proper remedy be applied?

Dr. Holbrook Curtis has long been considered an authority on voice production. He has written a book entitled "Voice Building and Tone Placing," which has run through several editions. This book is quoted by nearly all specialists who write on the throat and nose as the last word on voice production. We ought, therefore, to find the truth here, as the men whose business it is to know the mechanism indorse it without question.

In the first place, the title is an impossibility. How can we build a voice? We can take away interference and develop the vocal muscles until they are strong enough to perform their proper functions. This is all that we can do. Is this voice building? Is it not rather muscle building?

The use of the word "building," instead of development, shows ignorance of the real process involved. Voice development is the development of the vocal muscles. This cannot be done until the interference is taken away. This conception, development, leads us directly to the idea of removing something, viz., interference. Building, on the contrary, involves the idea of doing something with the mechanism, which is interference, and voice development is then an impossibility.

Can't "Place" a Tone

Again, can we "place a tone"? The word place involves an idea of rest. If we place an object on the table it remains there in a state of rest. Tone is air waves, and these are constantly moving. If we stop or place them the tone disappears. "Placing the tone" also carries with it the idea of doing something with the mechanism, which is contrary to its nature, and hence antagonistic to voice development. The conceptions, "Voice Building and Tone Placing," not only do not tally with our sense-impressions, but they lead directly to interference.

From such a title we might expect a "hodge-podge" of absurdities and contradictions, to my mind, and that is precisely what we find in this book. On page 116 we find, "The production of tone in the human larynx is similar to a combination of tone production in reed instruments and tongue flutes, the vocal cords taking the place of the tongue in flutes and of the reed in reed instruments." A glance at Figure 1 will show the absurdity of such a conception.

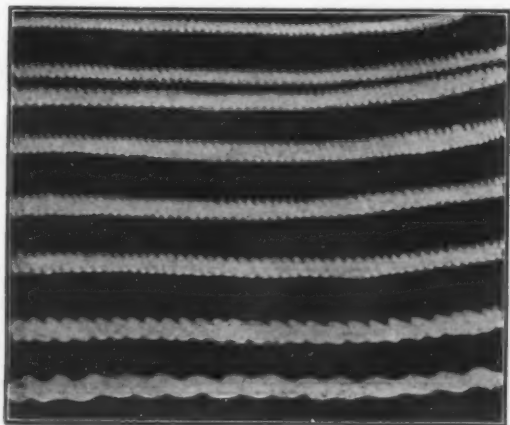


Figure 1—Motion of the flames while singing the vowel *a* as in father. The lower line is the fundamental, and the others are the first, second, third, etc., overtones in the order of their pitch

This is an exact record of the air-waves produced by the vocal instruments. If it were a flute there would only be a fundamental tone. If it were a reed the first five overtones would be absent, as the first overtone of the reed is a little above the

fifth overtone of the voice. There is no such overtone in the voice, as we have listened for it with properly tuned resonators and know that it is not present. To say that the vocal mechanism can act as two different instruments at the same time is absurd.

In another place Dr. Curtis gives the overtones of the string as those of the voice, which proves it to be a stringed instrument. Here are flat contradictions. Max Mueller says, "The next best thing to right thinking is clear and consecutive wrong thinking." Dr. Curtis is not even consecutive in his wrong thinking. On page seventy-three he says, "These spaces (the antra) vary in size in different persons and they have much to do with resonance. There is also a posterior or sphenoidal and two anterior or frontal sinuses which act as resonators." These are all practically closed cavities as far as resonant reinforcement is concerned and cannot act as resonators.

On page 162 we read: "The nearer a tone may be sung to simulate a closed quality, even when sung with the chest mechanism, the better the result." Does the word "closed" describe the fundamental or overtones as shown in Figure 1? Is there a mechanism in the chest for producing tone? This would involve a vibrator, a pitch mechanism and a resonance mechanism. No anatomist has ever discovered these things in the chest.

This conception is at variance with our sense-impressions. These tell us that we have but one mechanism in the human economy for producing tone. This has the vocal cords for a vibrator, the cartilages and muscles of the larynx for a pitch mechanism and the cavities of the pharynx, mouth and nose for a resonance mechanism.

"Registers" Imaginary

If register be defined as a mechanism there can be but one. If it be defined as a series of tones having the same quality then there would be as many registers as there are variations in quality, which is almost infinite. Register, therefore, is a conception which cannot in any manner fit our sense-impressions, and yet Dr. Curtis devotes a whole chapter to the consideration of this subject. Registers are mere figments of the undisciplined imagination.

At the meeting of the American Laryngological Association, held in Philadelphia May 13, 1912, Dr. Curtis made the statement that "the voice is entirely a mental phenomenon; that there is no mechanism needed for its production." To prove this he exhibited an instrument known as the "humanatone." If the Doctor had been familiar with the physics of tone production he would have known that the "humanatone" is merely a modified organ pipe which is operated by a current of air coming through the nose instead of the mouth. That it has no more relation to the voice than any other organ pipe.

If voice is merely a mental phenomenon why does he devote a whole chapter of his book to the "Anatomy and Physiology of the Larynx," another to "Respiration" and still another to "Resonators"? Does he claim that these things are a part of our mental equipment?

Dr. Curtis produced a tone for the members of the American Laryngological Association which he claimed to be a standard tone; the one which he had used to teach most of the great singers.

Figure 4 is a photograph of this tone.

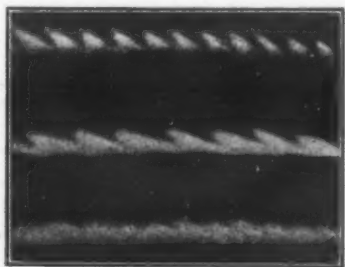


Figure 4

It is impossible to detect any fundamental in this. The serrations which may be counted in it are the same in number as those in the second overtone and hence represent that pitch. Compare this tone

with that recorded in Figure 1. Figure 4 has practically no fundamental and only the first two overtones. Figure 1 has a very strong fundamental and seven overtones.

Dr. Curtis stated before the members of the Association that he had sung this tone before the leading scientific societies abroad and that they had accepted it as a standard. If this be true (and we have no reason to doubt the Doctor's word) how much did they know about the voice? Is the tone represented in Figure 4 a product of Dr. Curtis's mind? If so, would he wish us to judge the quality of his mind by the quality of the tone? This is in fact the poorest tone we have ever photographed.

How much knowledge of the voice can there be when the poorest tone out of thousands is selected as a standard by those whose business it is to know about voice production?

If voice is a mental phenomenon why does Dr. Curtis picture the air-waves which go to make it up? Are the air-waves produced by other instruments also mental? Our sense impressions tell us that air-waves are precisely as material as any other form of matter, and being material require a mechanism to produce them. Is it possible for the mind of man to conceive anything farther from the reality than the mental origin of tone?

Voice Production "God-Given"

Dr. Norval Pierce, one of the leading specialists of Chicago, made the statement that "voice production is a God-given art; that there is nothing mechanical about it." If the reader will test this conception by trying to produce tone without the use of his mechanism, depending entirely upon mental effort, he will soon discover its fallacy.

Dr. Lloyd, the celebrated throat specialist of London, states that Caruso's bones form an important part of his resonance mechanism. Many of the specialists of this city indorse this contention. We have shown, in the August 2 issue of this year of MUSICAL AMERICA the absolute absurdity of this conception.

Dr. Thomas Fillebrown is one of the more recent aspirants for fame in the local science field. He has written a book entitled "Resonance in Singing and Speaking." This is used as a reference book in many of our schools and colleges, notably Teachers College of New York City, which holds high rank in this country as a preparatory school for teachers. Rational ideas on voice production should be inculcated in such an institution at least. The title of this book is promising, as resonance is the most important factor in this field. Its consideration, therefore, ought to lead to some real knowledge of the voice and its mechanism.

On page 6 we find, "Since the vocal organ first became an object of systematic study, discussion has been constant as to whether the human vocal instrument is a stringed instrument, a reed instrument or a whistle. Discussion of the question seems futile, for practically it is all of these and more." Dr. Fillebrown goes a step farther than Dr. Curtis—and more.

Any one who makes a statement of the above character evidently knows nothing of the nature of the vocal mechanism or of musical instruments in general. We have in Figure 1 a complete record of the partial tones of the voice. We know this because we have listened with resonators throughout the whole gamut indicated by this range and no others have been discovered. In other words we have tested this conception by our sense-impressions and found it to be true. These are the partial tones of the string.

Vocal Cords Vibrate Like String

This proves that the vocal cords vibrate like the string. An analysis of the pitch mechanism (larynx) demonstrates the means for controlling the three factors which determine the pitch of the string—length, weight and tension. Moreover, the tuning mechanism of the reed, plate and membrane is lacking. This furnishes further proof that it is a string instrument and can be no other. The conception that the vocal mechanism is a combination of all other instruments is absolutely disproved when tested by the fundamental facts which underlie the nature of these instruments.

Further evidence of ignorance is given on page 9, where Dr. Fillebrown says: "The vocal cords will automatically assume a tension sufficient to vocalize the breath and give the note the proper pitch"; page 31, "Breath that does not become tone is wasted"; page 52, "As tone, or vocalized breath, issues from the larynx, it is divided into two streams or currents by the pendant veil of the soft palate. One stream flows directly into the mouth, where it produces oral resonance; the other stream passes through the nasopharynx into the hollow chambers of the

face and head, inducing nasal and head resonance."

In these quotations he states distinctly that the voice is "vocalized breath," "air streams" and "air currents." These statements are directly opposed to the facts. The breath is an air stream or current and for this reason cannot be the voice. The latter travels 750 miles an hour and an air current going at this rate would destroy everything in its path. Voice does not do this, hence this conception is opposed to the facts (sense-impressions).

Only Function of Breath

The only function of the breath in voice production is to vibrate the vocal cords. These in turn start the air-waves which constitute the voice. The air current (breath) travels so slowly that it will not flare a candle. Voice travels 750 miles an hour. For this reason we cannot support the voice by the breath, as, to do this, it must travel with it. Voice is not vitalized breath, as we cannot vitalize air any more than we can vitalize iron or wood. After the breath leaves the vocal cords it has no more to do with the voice the outside air.

On page 31 we find: "Half-empty lungs lower the pitch of the tone, lessen the resonance and weaken the voice"; page 38, "The purpose of the following chapter is to show that the quality or color of the tone is altogether a matter of resonance and not a question of laryngeal action." Page 50: "Since the beauty of the tone as well as its volume comes from the resonator, our principal business must be acquiring control of the vibratory air current above the larynx. The acquirement of this control involves the proper focusing or placing of the tone."

Fallacy as to Lungs

The lungs have no more to do with the pitch of the tone than the wind chest of the organ has to do with the pitch of the organ pipe. This shows that the Doctor knows nothing about the pitch mechanism. The lungs have nothing to do with resonance and hence do not weaken the voice. This shows ignorance of resonance. Quality is not "altogether a matter of resonance and not a question of laryngeal action." Quality depends upon two things: First, the vibration of the cords, as a whole and in segments, which originates the partial tones, and, second, resonance, which amplifies these air waves that they may have the desired effect on the auditory apparatus. The first is as important as the second.

"Laryngeal action" is thus absolutely essential to quality. The fact that false cord interference causes a marked change in the quality proves this. Focusing air waves means that waves of various length be brought together at a certain point. This requires one or more of all the various wave lengths effected.

Wave length for	low C	= about 17 ft. +
Wave length for	bass C	= about 8 1/4 ft. +
Wave length for	middle C	= about 4 1/4 ft. +
Wave length for	high C	= about 2 1/4 ft. +

How can these be focused inside a distance of eight inches (from the vocal cords to the lips or nostril)? Here is another physical impossibility. How can an impossibility acquire control of a vibratory air-current? What has an air current above the cords to do with the voice? Again we find that these are all false conceptions.

On page 41 we have: "With all tones focused alike the low tones of the human organ may be regarded as the near tones plus the vibrations of the coarser tissues." In other parts of his book he states that all the tissues of the body help to reinforce the tone. This is the sounding board effect, a theory which has been shown to be false in a previous issue. That author, whose thesis is resonance, proves by his own words that he knows nothing of resonance or how it is to be attained in the vocal mechanism. This is the pabulum which is fed to the teachers of our children. Is real knowledge possible under such conditions?

[To be continued]

Miss Kruna an Accompanist for Vocal Teachers in New York

Terra Christa Kruna, pianist, a graduate of the Royal Imperial Academy of Vienna, has won high recognition in New York City as an accompanist for a number of vocal teachers who have engaged her to assist them with their advanced pupils. Miss Kruna gives daily recitals for the sisters at the convent "Home of Jesus Mary" in Fourteenth street, and is filling many engagements in private musicales. She has been in New York for two years. Mme. Ada Soder-Hueck and Carlos Sanchez, vocal teachers, have both made use of Miss Kruna's services as an accompanist.

It is planned to take the company of the St. Petersburg Imperial Opera to Paris for a short season at the Grand Opéra there this Winter.

RESTORING GAIETY TO FRENCH MUSIC

Yvette Guilbert Discovers Some Interesting Old Songs to Introduce to Paris—American Pianist Resurrects a Volume of Neglected Piano Pieces by Tschaikowsky

Bureau of Musical America,
17 Avenue Niel,
Paris, Oct. 3, 1913.

ME. YVETTE GUILBERT has made an interesting announcement. On the 22d of this month she will inaugurate at the Salle Gaveau a series of concerts, to be



A View of the Paris Home of Walter Morse Rummel, the American Pianist-Composer, Showing the Room Where Maeterlinck Wrote Many of His Poems

continued every succeeding Wednesday and Saturday until December 10, the object of which will be to awaken the true spirit of gaiety in French music. While looking over her precious collection of old manuscripts—with which she could fill half a dozen respectable-sized cellars—Mme. Guilbert made the discovery that the French were more spontaneous in their humor several hundred years ago than they are to-day and that the effect of this genuine joviality of temperament upon their music was most remarkable. The French are really no longer gay, holds Mme. Guilbert, and that, she asserts, explains the decay in the art of

song writing in this country. Writing of her plans the other day the celebrated singer characteristically expressed herself thus:

"It was while hunting through some dusty yellow music papers in my villa in the Boulevard Berthier that I came across a pile of old French verses sufficiently voluminous to make a comic opera. I immediately said to myself: 'My child, you must investigate that,' and when Yvette investigates she is ready to die of hunger and thirst and contract rheumatics in the eye. But the task wasn't easy. The people who wrote these things must have forgotten the music. There was nothing but words. I thought I should have to write to Gunsbourg—whom may God inspire!—to write me the music, when all of a sudden I came across it hidden beneath an old hat box. There they were, as large as life, all sixty-three of them, not one melody missing. I don't say that they are worth three millions, but they are real pearls. David's songs are set to music by Auxcousteaux, master of Louis XIII's chapel. You will hear the 4,000 trumpets of Saul and David realized by Félix Fourdrain! Then there are Ariettes and pastoral and drinking songs, and, of course, choruses. Everybody will join in the choruses. And we shall have wonderful dancers for our ballet music."

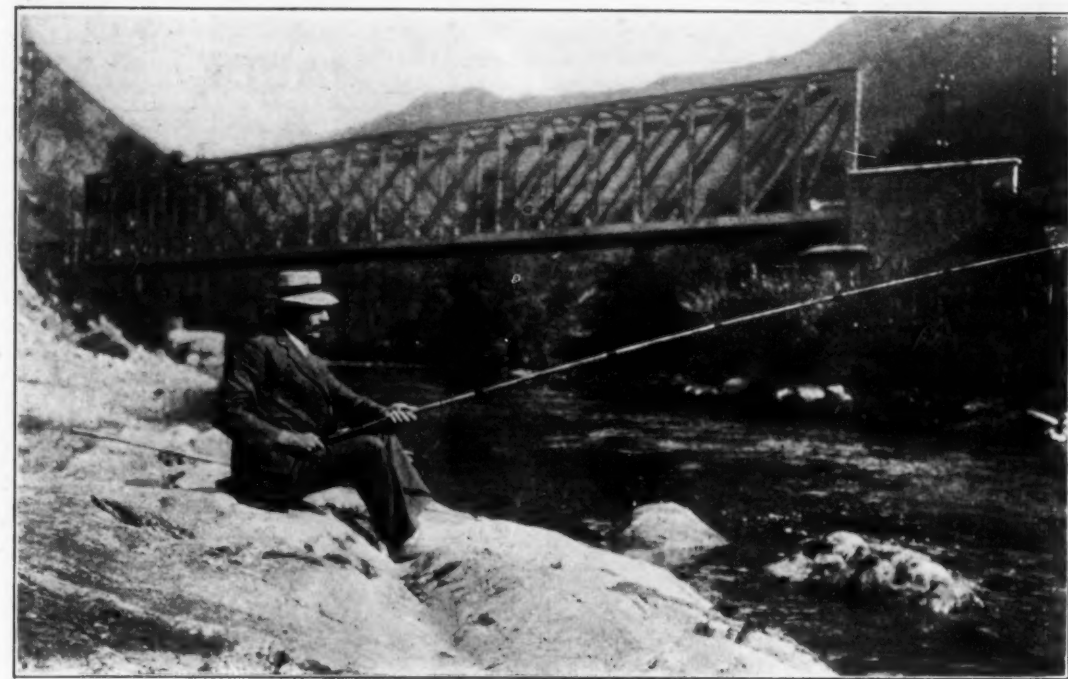
Yvette Guilbert is bound to succeed in her mission, because her personality is all-conquering in Paris, and when infused with such enthusiasm will surely prove invincible.

Dangès Returns

Henry Dangès, the baritone, has returned to Paris after a number of engagements at prominent French watering places. He was heard at the Deauville Casino in "Samson et Dalila," with Mlle. Bailac and Rouselière, and scored a great success at Royat-Bains in "Le Monitor de Puy de-Dôme." Dangès will sail on November 12 on the *Majestic* to fulfil his engagement with the Boston Opera Company. Boston music lovers will have opportunity to judge the baritone's versatility, as he is to appear there in a large number of rôles.

Mary Garden has returned to Paris, and, in preparation for her season in Chicago and Philadelphia, is taking two lessons daily with the Marquis de Trabadelo, who writes me that her voice is "coming on well." The prima donna is sailing on October 20.

Kitty Cheatham passed through Paris this week on her way home after her concert tour in Germany and Russia. She cherishes the most delightful souvenirs of her recitals in Munich at the Bayerischer-Hof and at the University of Berlin. "My experience in Germany quite annihilates the existing idea of jealousy between American and German artists," Miss Cheatham told me. "The German audiences are won-



A Vacation Snapshot of Henri Dangès, the Paris Opéra Baritone, Who Is to Join the Boston Opera Company This Season

derful. They understand me and my work thoroughly."

Dent Mowrey, the American pianist, who has been spending his vacation with Mrs. Mowrey, Kathleen Howard, and her brother on the Normandy coast, is now back in Paris and has resumed teaching. He has recently completed a tremendous work, and one of striking interest to the piano student who has not yet attained great brilliancy of technic, as well as to the more advanced player. Dent Mowrey's achievement, for such it really is, is the revision and finger-ing of a much neglected volume of little pieces for pianoforte by Tschaikowsky. "Pièces pour Enfants," the title of the set, is misleading, as most of the pieces in question require a finger stretch of which the average child is incapable, while musically they are veritable little gems of composition not to be derided even by the master pianist. Tschaikowsky's only reason for labelling the pieces for children must have been because of the simplicity of the melodic design employed. Dent Mowrey will give a recital in Paris this Fall which, I venture to predict, will be rather in the nature of a revelation to those unacquainted with his work.

The Violin of Ingres

A solo is to be played at the forthcoming opening of the museum at Montauban upon the violin which was once the property of the painter, Ingres. The soloist will be Paul Viardot. In French modern colloquialism "Violon d'Ingres" is the equivalent to the Latin proverb, "Let the cobler stick to his last" (Nec sutor ultra crepidam). Ingres's widow recently protested against the generally accepted notion that her husband considered himself a tal-

ented violinist. Mme. Ingres explained that he used to be extremely fond of the instrument and frequently played at a second fiddle desk in an orchestra, but that he never posed as a virtuoso.

Musicians were present in great force on Monday evening at the apartment of Sebastian B. Schlesinger, who gave an informal dinner in honor of Ruth Maycliffe, of New York, among the guests being Mme. Bella Alkins, Mme. M. Doria, M. Campagnola and Walter Behrens. Bella Alkins during the evening sang a number of songs which were warmly appreciated. The Parisian "Merry Widow" told me she had just begun a well earned rest, for up to a few weeks ago she had been singing every evening since October, 1912.

Harold Bauer will make his last appearance in Europe prior to his American tour at San Sebastian, where he will give four concerts, and will not return to Paris until twelve months hence. His absence will create a great void here, especially so as he will not resume teaching before the Summer of 1915. Mr. Bauer is a great admirer of Walter Morse Rummel, the American pianist-composer, and his equally talented wife, Thérèse Chaigneau, who will take over most of Mr. Bauer's pupils during his absence. C. PHILLIP VIERKE.

After being generally neglected for several decades Mozart's "Cosi fan tutte" is to be revived at many of Germany's opera houses this season.

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The Wagner Festival at
the Theatre de la Mon-
naie in Brussels:—

Wagner Festival in Brussels

The Brussels press says: "The rôle of *Elsa* (Lohengrin) was interpreted in an ideal manner by Maude Fay, who possesses qualities of the very first order both vocally and conceptionally: the voice is a marvel of sweetness and suppleness, and her vocalization is of a verity and charm incomparable."

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PRESS REVIEWS WORCESTER FESTIVAL OCTOBER 1, 1913

Mr. Regal, in the Springfield "Republican," Oct. 2, 1913:—Mr. Murphy was wholly in his element in this music and gave with exquisite effect the "Ingemisco." Altogether the work of the soloists could hardly have been improved.

Worcester "Evening Gazette," Oct. 2, 1913:—Lambert Murphy, the other youthful member of the cast, gave evidence of that fact only in the luscious beauty of his voice which grows and grows with each succeeding season without losing one iota of its purity and charm. He too sang high notes with splendid effect and gave all of his sureness and authority. It would be a difficult matter to find another tenor who combines such beauty of voice

and elegance of style as Mr. Murphy does in this work.

Arthur Wilson in Worcester "Telegram," Oct. 2, 1913:—Mr. Murphy continues to grow as a vocalist; also in authority as an interpreter. His tones had sympathy, a fine virility, and body. The upper tones had the needed heroic note at the right moment and his delivery of the music as a whole was worthy of admiration.

Worcester "Evening Post," Oct. 2, 1913:—Lambert Murphy's singing was such as to win the admiration of all. Mr. Murphy is especially fitted to sing this music, and the tenor solo "Ingemisco" was most artistically and exquisitely rendered.

Wolfsohn Musical Bureau, 1 W. 34th St., New York City

Violinist Lays Aside Fiddle to Paint Pen Pictures of Holland

A Land of Sunshine and Flowers, of Happy Faces and Enthusiastic Audiences — Even Peasant Women Display Intense Interest in Music—Impressions of a Wonderful Land and a Wonderful People

By KATHLEEN PARLOW

THE books on Holland that you read, the pictures of Holland that you see, all give you the impression of a flat country with lowering skies where the sun rarely shines and the people are stolid and heavy-looking. But my own impressions of my tour of that wonderful, historically great country, whose admirals at one time ruled the seas, is of sunshine and flowers, of happy faces and enthusiastic audiences.

To the artist on tour there is ever the routine of the hurried journey, with scarcely time to get dressed for a concert, the warm and kindly reception, the applause, the encores, the armloads of flowers, the lines of people waiting to shake one by the hand, and the cheering crowds outside the concert halls.

Surely Holland must be the smoker's paradise, for everybody smokes, apparently from morning till night, mostly cigars. Even little boys, with their wonderfully big pantaloons, broad at the hips and narrow at the ankles, with their quaint caps, carry cigars as big as themselves.

The Hollanders, too, are crazy about cleanliness. Early in the morning the serv-

ants get out from the houses and beat the carpets and proceed to scrub the sidewalks, the outside doors, the steps and even the walls around the houses. And yet the streets should be clean, for they say it always rains in Holland some time of the day or other.

You cannot go into the humblest peasant's home without finding everything scrupulously clean. Their wonderful delitware, their brass pots and pans in which they carry the milk from the farm houses for those pyramids of cheeses that go all over the world are all scrubbed and polished up to a point where you can almost see your face as in a mirror.

Enthusiastic Over Music

In spite of the reputation of the Hollanders as being imperturbable they really are most enthusiastic and surely great lovers of music—at least I found them so. In Amsterdam, after my second concert, it took three policemen to regulate the traffic, and in The Hague the trams along the front of the hall were all held up.

Holland, to me, is almost like going home. I have the same thrill that I have when I see the white cliffs of Dover.

I am used to receiving letters from utter strangers, but nowhere have I received so many enthusiastic and kindly missives, and most of them, by the way, in excellent English, from women as well as men—charming letters and interesting, not the usual love-lorn epistles one gets in other countries. And poetry, too, by the yard.

And as for people who ask for your autograph—well, I suppose it is the same everywhere.

Small as the country is, the people in the various towns differ largely, even in their costumes, and if you go up on the Zuyder Zee you will find them wearing the same costumes that they did in the middle ages—quaint dresses, girls in wonderfully pretty white caps with marvelously big hips, because they sometimes have on as many as five or six petticoats at a time. There are little boys dressed like girls till they are about seven or eight years old, with a bang cut in front and long curls hanging down the side by their ears—beautifully blond types, with sweet, gentle blue eyes, and all wearing the heavy woolen

underwear that I presume is necessary on account of the damp climate.

I had read my Motley and Prescott during the previous Winter, and so was fairly posted on the history of this wonderful people, who not only have fought the sea, and built up their land with their marvelous dykes, but fought the Spaniards during the long religious wars, the horrors of which make you understand the rigid Protestantism of these people, who were



Kathleen Parlow, the Violinist, Photographed During Her Stay in Holland

among the earliest to sweep the seas with their warships, as they also ventured out and colonized the Indies.

In places like Leventer, Zwolle and Haarlem, in which latter place, you know, is one of the greatest organs in the world, you come across reminder after reminder of the times and the peoples that are gone. One characteristic of these old places is the chimneys. Every large church in each town has a set of them, all playing little tunes which are mostly melancholy. In many of the churches, too, marvelous stained glass windows are still to be seen which were not destroyed during the wars. Those in Gouda I particularly remember. They are world renowned.

One of the things which impressed me most about the Hollanders was the intense interest with which they hear music. You feel that you have an intelligent audience before you—one that is ever ready to appreciate the very best that you can give them.

Peasant Women at Concerts

To some of my concerts the peasant women with their wooden clogs came and were among the most enthusiastic of my hearers.

Every one tells you of the canals of Holland and the quaint, old boats, with their wonderfully big sails and the prettily curtained and decorated house in the stern of the boat, where sits the good housewife with her little ones going from town to town carrying the produce.

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And one certainly cannot go to Holland, even if rushing from place to place, without seeing those wonderful picture galleries, in Rotterdam, Amsterdam, Haarlem, The Hague—the wonderful work of Franz Hals, of Rembrandt, of the Van Dykes. We used to go to the Ryks Musée in Amsterdam every time we went to the town. We called it "our church." There is a collection there of Rembrandts, including the world-renowned "Night Watch," which we fairly worshipped.

One of the lasting impressions one gets is of the fields of bulbs. All the way from Leyden to Haarlem, on both sides of the roadway, are acres and acres of daffodils, hyacinths and tulips and other "bulby" flowers, in every conceivable color, from white to bright yellow, pink and red. One sees them separately, too, a field of white and then a field of pink, and so on to the horizon. And the delicious perfume that comes to you—it is unforgettable!

And if you are at The Hague you take a drive into the wonderful woods, to the 'Huis ten Bosch, the former palace of the parents of the present Queen Wilhelmina. There, in the great room decorated with frescoes, you are told that the first great peace conference of the world was held. At The Hague, too, stands the marvelous palace erected by the munificence of Carnegie.

To understand the life of the Hollanders, you want to be present at one of the old towns on market day. There is the old church and the town hall and all the old, quaint buildings in the distance. In long lines are the carts of the peasants—those wrinkled, shrewd but kindly faces, the women with caps of various kinds—for each district has its different caps—the men with their heavy, baggy trousers and little half hats and half caps.

If you are in Friesland you will see the women going to market with heavy gold or silver affairs that fit over their heads, with ruches of white lace around their faces. When they go to a distance or to some other towns they feel that they must dress up, and so they surmount the whole thing with a black bonnet.

The Expensive Head Dress

These metal head dresses, often beautifully engraved, are quite costly. I tried to buy one, but found they cost from seventy to one hundred gulden—that is, about fifty dollars. A Friesland girl will save up for years and years to be the proud possessor of such a golden ornament to her hair.

In such parts, particularly on the Zuyder Zee, they have duck farms, but they never kill any ducks. The ducks are raised purely for the eggs they lay, and the eggs fetch a good price. And what do you suppose they feed the ducks with? Why, with little fish, something like small sardines, which are about the only fish that the great luggens that you find lined up at Volendam go out to fetch from the Zee, which is only a few feet deep in most places.

Small though the country may be, its great importance you may grasp if you go down to Rotterdam, and there see miles and miles of steamers from all parts of the world, and all the ships that come down the Rhine, laden with the wealth of the factories, vineyards and fields of Germany. Surely a wonderful people, set in their ways. But you must never forget, too, that Americans owe to them the foundation of New York, which was, you know, originally "Nieuw Amsterdam."

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STOKOWSKI TO BEGIN WITH NOVELTY

Hausegger's "Wieland der Schmied" on This Week's Pair of Philadelphia Symphony Concerts—"Christopher Columbus" on the List of New Operas

Bureau of Musical America,
Chestnut and Sixteenth Street,
Philadelphia, Oct. 13, 1913.

THE Philadelphia Orchestra will begin its fourteenth season, and its second under the conductorship of Leopold Stokowski, at the Academy of Music on Friday afternoon and Saturday evening of this week. Mr. Stokowski returned from his Summer vacation last week and at once began preparing for the opening concerts. The notable number, at least viewed in the light of novelty, will be Siegmund von Hausegger's symphonic poem, "Wieland der Schmied," which will have its first performance in this country. The program will open with the overture to Wagner's "Die Meistersinger," and will include Beethoven's Symphony No. 3, "Eroica," and Liszt's symphonic poem, "Tasso."

Mr. Stokowski reached this city from Bar Harbor, Me., where, accompanied by

Mrs. Stokowski, he went upon his arrival in New York from Europe on September 28. While he spent most of the Summer at his villa near Munich, he paid visits to Paris, Vienna, Berlin and other musical centers. Among the novelties which he secured, besides the one mentioned, are three nocturnes by Debussy, one of which, the third, will be in the nature of an innovation, since its interpretation requires a chorus of sixteen female voices, lyric and mezzo soprano, singing in pairs and each pair representing some musical instrument, no words being used. This composition will be presented at the eighteenth pair of concerts, February 27-28.

Mr. Stokowski speaks in enthusiastic terms, not unmixed with wonder, of the genius of Erich Korngold, the fifteen-year-old son of a Viennese musical critic. "The talents and musical ability of this youthful composer," says the conductor, "are simply amazing." Young Korngold's "Schauspiel Overture," which already has been given in Europe with great success, will be heard here at the concerts of February 6-7.

Mr. Stokowski believes his audiences will be interested in hearing the music of modern France, not only that of Debussy, but of some of the lesser men; therefore, he will give works by Ravaud (Symphony No. 2, in E Minor); Schmitt (Rhapsodie Viennoise), and Roussel (Evocation No. 2, "La Ville Rose").

Recognizing Local Composers

Having much faith in the ability of the Philadelphia composer, and being strong in his opinion that there is in this city a distinct school of composers worthy of recognition, not only here but in wider circles of musical art and influence, Mr. Stokowski has placed upon his program

for this season the works of several local musicians, namely, Henry A. Lang, Camille Zeckwer, Otto Muller, Hedda Van den Beemt and Max Schelling. Mr. Schelling, although at present living in Switzerland, is a native of Philadelphia.

Among Americans whose works will be played this season, Mr. Stokowski gives first place to Henry Hadley, whom he considers one of the foremost of American composers. Hadley's Symphony No. 4, "North, East, South and West," will be on the program of the twelfth pair of concerts, January 9-10.

Mrs. Stokowski, who is known professionally as Olga Samaroff, will remain in Philadelphia this Winter, but will resume her career as a concert pianist next Fall, having signed a contract with the Wolfsohn Bureau for the season of 1914-15, when she will make an extensive tour, appearing with the leading orchestras and in recitals.

Franchetti Opera Second Novelty

"Christopher Columbus," the dramatic and spectacular opera by Alberto Franchetti, in which Titta Ruffo will sing the title rôle, is to be the second novelty of the season of the Philadelphia-Chicago Opera Company, which opens at the Metropolitan in this city on Monday evening, November 3. The Franchetti opera will have its first presentation in this country the Monday evening following, November 10, this information having been received by cable yesterday by Bernhard Ulrich, business manager of the company, from General Director Cleofonte Campanini, who at present is in Parma, conducting performances which constitute the Verdi centenary celebrations. "Christopher Columbus" has been performed in Europe with success, but never in this country.

The first new opera of the local season, as already announced, will be Massenet's "Don Quichotte," which is to have its American première during the opening week.

ARTHUR L. TUBBS.

Violinist Changed Mind; Saved from "Vulturino" Disaster

HALIFAX, Oct. 12.—Robert Pollak, the violinist, who arrived yesterday from Geneva for a concert tour of Canada, beginning in Halifax to-morrow, had intended sailing direct from Rotterdam for Halifax on the *Vulturino*, which burned at sea with heavy loss of life, but changed his mind at the last moment.

ELLEN LEARNED'S RECITALS

Contralto to Give Her New York Performance November 10



Ellen Learned, Contralto

Ellen Learned, contralto, who will give her New York recital at Aeolian Hall on the afternoon of November 10, spent the Summer at her beautiful home at Brookhaven, L. I. This talented singer has always had plenty to do, but the coming season promises to be the busiest one in her career. She will be heard in numerous recitals during the season and also as a member of the Musical Art Quartet, which comprises Edith Chapman-Gould, soprano; Ellen Learned, contralto; William Wheeler, tenor, and Edmund A. Jahn, baritone.

Vera Barstow's first New York appearance this season will be with the Mendelssohn Club, December 2, at the first concert under its new director, Louis Koemenich.

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by Robert Browning

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Round Us the Wild Creatures

Song of Ylen
We Two Together
(Both High Voice)

Smuggler's Song (Kipling)
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"The rôle of Gilda was interpreted
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a clear, carrying voice, which easily
reaches the highest of high registers,
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kal Anzeiger*.

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S. B. Schlesinger's Music.

From the "Daily Mail," Paris, Nov. 6,
1912.

"A new series of popular concerts in Paris was inaugurated at the Salle des Agriculteurs yesterday evening, when the programme was devoted to the works of Mr. Sebastian B. Schlesinger, the American composer, whose numerous vocal and instrumental compositions are already well-known in two continents. Max Bruch recently said, in referring to Mr. Schlesinger: 'When melody sings in the heart, as it does in yours, it is well to transcribe what one feels and what one hears within.' And Mr. Schlesinger may without exaggeration be called the Master of Melody. Whether writing for voice, violin, cello, harp or piano, he always finds a natural and charming motif in which to express himself, and it is delightful in these days of post-impressionism to be able to enjoy the works of a 'natural' modern composer."

"Some well-known artists contributed to the success of yesterday evening's programme. M. Bachmann, a violinist of note, gave a powerful interpretation of an 'Arrangement of Four Melodies,' remarkable for some beautiful cadenza passages. M. Paulet, the well-known tenor, was at his best form in 'Ave Maria,' 'Toujours' and 'Aubade,' the stately religious character of the first-named contrasting with the joyful lover's song, and thus exemplifying the great versatility of the composer. 'Marche Nuptiale,' 'Nocturne' and 'Impromptu-Caprice,' for pianoforte, were well rendered by M. Tecktonius."

"Miss Lily Laskine, a harpist, who has secured the Paris Conservatoire Premier Prix, played superbly a lovely little melody, 'Feuille d'Album.' The soloist who is slight in stature, showed herself the complete master of the great harp."

"The début of Miss Victoria Hopper, who has a coloratura voice and splendid power and precision, evoked warm enthusiasm among the audience, and she had to repeat 'Dernier Adieu,' with flute obbligato by M. Hennebains. C. P. V."—*Advertisement*.

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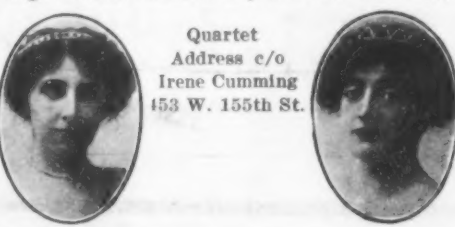
NEW YORK, December 28, 1911.

I am very glad to express my appreciation of the work of the Manhattan Ladies Quartet. I found them an unusually well balanced organization, presenting a very interesting program in most finished style, and pleasing a critical audience with their exceptionally good work as shown by the enthusiastic applause they received. Very truly yours,

(Signed) CLARENCE DICKINSON,

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PHOTOGRAPHIC IMPRESSIONS OF FRANK LA FORGE'S SUMMER IN EUROPE



Left to Right: Mr. La Forge, at Bellagio, Lake Como, Italy; in Rothenburg; (Upper Center) with Mme. Sembrich's Mother in Nice; (Lower Center) with Frances Alda and Gutia Casini, the 'Cellist, in Paris; with Ernesto Berumen in Rappallo, and in Nice

THOUGH a large part of his Summer abroad was spent in Paris, preparing the Winter's repertoire with Mme. Frances Alda, Frank La Forge managed to cover a good deal of distance in Europe, visiting many places of interest. In the above Mr. La Forge is shown on the extreme left at Bellagio, on Lake Como, next in the historic city of Rothenburg, "snapped" at the

corner of the street which it is said Wagner had in mind in the second act of his "Meistersinger."

The center pictures depict the pianist with Mme. Sembrich's mother in Nice and with Mme. Alda and Gutia Casini, the young 'cellist, outside the soprano's apartments in Paris. On the right of the center picture the young Mexican pianist, Ernesto Berumen, and Mr. La Forge are engaged in a discussion over tobacco in Rappallo

outside a tobacco shop, while on the extreme right the composer of "To a Messenger" may be discerned on a street in Nice in a characteristic scene, where there appear the women washing their clothes in the open.

Bequest for Worcester Festival

WORCESTER, MASS., Oct. 10.—The Worcester County Musical Association's

funds have been increased by the bequest of \$5,000 left the Association by Katherine Allen, daughter of the late Hon. Charles Allen, who left practically all of her estate either to charities or to public institutions. The Association has received several generous bequests in the past few years, and these bequests, together with the assessment levied upon the guarantors of the festival, are practically what keeps the music festival on its feet year after year. M. E. E.



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Albert Edmund Brown, basso, has opened a Boston studio at No. 6 Newbury street.

Charles Anthony, the Boston pianist, who spent the Summer abroad, has just returned to his home.

Vera Curtis, the Metropolitan Opera soprano, gives a recital on Thursday of this week in her native city, Bridgeport, Conn.

Eva La Haye, a former Bridgeport contralto, is to be married in Brooklyn this month to William Paulding De Nike, the cellist.

Mrs. Chandler Sloan, soprano, of Tacoma, Wash., is filling concert engagements in the Middle West during a tour of about six weeks.

Prof. George C. Vieh was the soloist with the Boston Symphony Orchestra in its concert on Wednesday at Greene Hall, Northampton, Mass.

Herbert Witherspoon will be the soloist with the New Haven Symphony Orchestra in its first concert, and Katharine Goodson will appear at the second.

Roberta Glanville, soprano, formerly of the Metropolitan Opera, gave the first of a series of recitals at the Women's Club of Roland Park, Baltimore, on October 8.

Mary King Sarah, of Waukesha, Wis., soloist at the Congregational Church, has been married to Leonard Schoen, a prominent business man of Oconomowoc, Wis.

Mrs. Grace Walker Nichols and Mrs. Antoinette Breet Farnham, of New Haven, Conn., gave a recital recently before the Schubert Music Club, of Stamford, Conn.

Bernice Keach, of Newton, Mass., gave a song recital recently before the Woman's Club of Amherst, Mass., her assistant being Mrs. Holzwarth, violinist, of Northampton.

Soloists with the Boston Symphony Orchestra in Providence, R. I., will include Mme. Galski, Teresa Carreño, Ruth Deyo, Florence Hinkle, Fritz Kreisler and Paderewski.

Beatrice Clifford, of San Francisco, has announced a series of three piano recitals, in which she will be assisted by Herbert Riley, cellist; Mrs. Cecil Mark, soprano, and Frank Giffen, tenor.

Albertha Heath, secretary of the Henry C. Lahee Musical Bureau of Boston, has returned to her desk at No. 218 Tremont street, after a six weeks' vacation spent at East Barrington, N. H.

The Wednesday Afternoon Musical Club, of Bridgeport, Conn., held its first meeting at the residence of Mrs. Jonathan Godfrey, president. Josef Hofmann will be the first artist presented by the club.

The choir of Smith College has elected the following as leaders and officers: Gwendolyn Reed, Fannie Jourdan, Ruth Bartholomew, Esther Root, Rosamond Praeger, Helen Janse and Alice Harsh.

Rachael English, for several years organist at the Perseverance Presbyterian Church, Milwaukee, has resigned to be married to J. A. V. Pieters, who is to be ordained a Baptist minister at Pasadena, Cal.

Virginia Walker, harpist, of Topsfield, Mass., is at present in Europe where she intends to spend the first half of the Winter in Berlin and the latter half in Paris, studying under Posse and Hasselmanns respectively.

The Turners Falls Choral Society, Turners Falls, Mass., has elected the following officers: President, Stan A. Strobeck; treasurer, H. C. Parsons; secretary, Katherine McClintock; accompanist, Marie J. Strahan.

Clara Harker, soprano, who has been associated with the choir at St. John's Episcopal Church, Baltimore, has resigned this

position in order to serve as soloist at the First Church of Christ, Scientist, University Parkway, Baltimore.

Musicians appearing in the lecture course of Colrain, Mass., are Nita Cowlinshaw, Elmer Crawford Adams, Irving Snow, Beulah Buck, Harriett B. Jones, Marjorie Paddock, Teresa von Nell and the Apollo Concert Company.

Louise B. Santorelli, pianist, of Ithaca, N. Y., was heard in a recital recently, before an appreciative audience at Washington, D. C. Her program included numbers by Lachner, Chopin, Mason, Mendelssohn, Poldini, Grieg and Liszt.

"Modern Opera" will be one of the subjects studied by the Woman's Club, of New Britain, Conn. Among those who will take part in the programs are Mrs. William C. Hungerford, Robert H. Prutting, Mrs. W. P. Tryon, Alfred Cross and Mrs. Wryley Birch.

A new \$3,000 pipe organ in the Kingsley Methodist Church, Milwaukee, which is a memorial to Stella Cappon, daughter of Jesse Cappon, was recently dedicated. Louisa Swartout presided at the organ and solos were sung by Mrs. W. D. McNary and May Platner.

Frederick W. Wallis, the new director of the St. Cecilia Club of Tacoma, Wash., has arrived in that city and opened a studio in which he will receive students of voice culture. He has also accepted the position at the First Congregational Church as baritone soloist.

John Alan Houghton, who has been an instructor in voice at the preparatory department of the Peabody Conservatory of Music, Baltimore, and who is well known as a concert singer, has been given a leave of absence for a year. He will reside in New York during the Winter.

A new setting of the Twenty-third Psalm, which has been composed by James Rowney, of Baltimore, was sung by Earle S. Oldershaw, bass, and Master William Sprengam, soprano, at the evening service at St. Andrew's Protestant Episcopal Church, Baltimore, October 12.

At the first regular meeting of the New Haven (Conn.) String Orchestra last week the following officers were elected: Prof. Isidore Troostwyk, director; Dr. C. W. Vishno, president; Miss Moulthrop, vice-president; Mr. Wurtzburg, secretary; Mr. Schuckai, treasurer; Mr. Suyck, librarian.

Blanche Goode, the young pianist, who is a substitute teacher this year in the piano department of Smith College, recently gave a recital at Smith. The program included an Etude in G by Alexander Lambert, her teacher, and Strauss Waltzes, arranged by the young pianist herself.

Ex-President Taft's favorite composition, "The Beautiful Blue Danube," was played by the United States Marine Band at New Haven, Conn., in honor of the former Executive. The band was unable to serenade Mr. Taft as he was temporarily absent from his duties in the Yale University faculty.

Eric Dudley has resumed his duties as musical director of the Ithaca Conservatory of Music and also as director of the large chorus choir in the First Presbyterian Church of Ithaca. Mr. and Mrs. Dudley spent the Summer in England and Wales, and during their visit in Wales attended the National Eisteddfod.

Percy Fullinwider, violinist; Netti Steninger Fullinwider, pianist, and Carl J. Waterman, vocalist, have completed a series of seventy-six concerts during the past Summer under the auspices of the Redpath Chautauqua bureau. They are instructors at the Lawrence Conservatory of Music, Appleton, Wis.

At the opening meeting of the Washington, D. C., chapter of the Organists' Guild, held last week with a goodly attendance, a movement was started whereby organists whose churches possess fine instruments

will extend the use of them to their fellow musicians who are not fortunate enough to have such fine instruments at their disposal.

Mrs. A. B. Lancaster and Miss O'Hannon, the Oshkosh (Wis.) impresarios, are completing arrangements for the 1913-14 musical season under their direction. Three concerts will be presented, the Metropolitan Grand Opera Quartet giving one of the concerts and the second to be given by the Kneisel Quartet, assisted by Clarence E. Shepard, of Oshkosh.

The hundredth anniversary of Verdi's birth was observed by the Italian colony of Providence, R. I., twenty Italian organizations participating in a parade and closing the day with a memorial concert in the Providence Opera House. This program enlisted the services of a band under E. G. Capone, Isler's String Quartet, S. T. Gili and Hans Schneider.

Prof. Frank E. Kneeland, of Cooper College, Sterling, Kan., delivered a lecture-recital before the student body October 3 on Charles Wakefield Cadman. Mr. Kneeland sang the "Four American Indian Songs" by way of illustration, and they drew forth much applause. Jean Demuth, of Oberlin, Ohio, proved herself an efficient accompanist.

Commencing last week, Alexander Stewart gave the first of two series of weekly illustrated lectures on the violin at the California Institute of Musical Art in Oakland, the first being on violin pedagogy and the second on history of its technique. These classes are open to all eligible music students and are not limited to students of the California Institute.

Frederick Vance Evans, the new dean of the Lawrence Conservatory of Music, Appleton, Wis., has been engaged as musical director for the Congregational Church in that city. Mildred Faville has been engaged as organist and Mrs. Ruby Campbell Ledward, also of the Conservatory, will be soloist. Dean Evans is organizing a choral choir among members of the congregation.

Hartridge G. Whipp has been appointed soloist and precentor at the Third Church of Christ, Scientist, Portland, Ore. Robert Boice Carson is filling the same position at the First Church during the absence of A. Musgrove Roberts. The newly formed quartet at the Jewish Synagogue is composed of Mrs. Rose Block Bauer, Mrs. Delphine Marx, N. A. Hoose and Dom J. Zan, with Edgar Coursen at the organ.

The first meeting of the music section of the Amherst (Mass.) Woman's Club was held recently at the residence of Mrs. Harry Kidder. The program of Autumn music was as follows: "Winter Lullaby," de Koven, Mrs. Lewis Blair; "Solitary Traveler," Grieg, and "In Autumn," Moszkowski, Laura Kidder; "Valse," Kreisler, Clara Wood; "Good-by," Tosti, Mrs. John Walsh; "Autumn," MacDowell, Mrs. C. W. Elwell.

Mrs. Helen Allen Hunt, the mezzo-soprano soloist at the First Church of Christ, Scientist, Boston, has many engagements, for the coming season, some of the most notable being with Maud Scheerer, one of the faculty of the Leland Powers School. Miss Scheerer will read the story of "Samson and Delilah," by Saint-Saëns, and Mrs. Hunt will sing the arias. Already recitals have been arranged for dates in October, November, December and January.

First of the series of so-called "field nights," that is, the weekly recitals, lectures or other entertainments, which are given to the members of the Florestan Club, of Baltimore, took place October 7. Harold Randolph, the president of the club, was the pianist of the evening. He presented a program which included the Bach-Busoni Toccata and Fugue in C Major, the Brahms Capriccio, the d'Albert Serenade and works of Schubert, Chopin and other composers.

The program on Wednesday afternoon, October 15, given by Samuel A. Baldwin, organist at the College of the City of New York, contained Handel's Concerto in C Minor, Bossi's Hora mystica, Bach's Toccata and Fugue in C Major and shorter pieces by Alan Gray, Yon, Dvorak and Harwood. The program for Sunday afternoon, October 19, has a splendid American work, Homer N. Bartlett's Suite in C, op. 205, Bach's "Fugue à la Gigue," the slow movement from Tchaikovsky's Fourth Symphony and shorter pieces by Wesley and Harker.

Dr. Robert L. Schofield gave the sixth in his series of organ recitals at the First Methodist Church of Tacoma, Wash., on

October 6. Dr. Schofield is playing in this series all of the organ works of Mendelssohn and Dudley Buck, many of the well-known organ works of Bach, with much of the lighter and more modern organ music and transcriptions for the instrument. Assisting on this program were Frances Bradshaw, one of the leading violinists of Tacoma, and Mrs. Hildegard Berthold Whitehead, cellist, who is a newcomer in Tacoma musical circles.

A reception given by President Wrightson and the faculty of the Washington College of Music, Washington, D. C., inaugurated the new building of the college last week. After the reception a program followed, which included vocal selections by John G. Klein, Beulah L. Harper, Mrs. Ethel H. Gawler and Mr. Wrightson; piano numbers by Isabel Primm, Frank Norris Jones and S. M. Fabian, and a violin solo by Lee Crandall, Jr. Katharine MacReynolds has arranged a series of informal talks on music appreciation to be given before the students and others interested in the subject.

The Ladies' Musical Club, one of the oldest musical clubs in Tacoma, Wash., having been organized in 1890, gave its opening concert of this season on October 7. Mrs. Frederick Rice sang, Erma Muhlenbruck played the piano and the Brahms Trio for clarinet, cello and piano was played by C. Lagourgue, Miss E. Murray and Miss Muhlenbruck. Mrs. Wade, harpist, and Mr. Bonnevie, violinist, were heard in individual numbers, and Miss Kilpatrick presided at the piano as accompanist. The next program will be a lecture-recital on Schubert to be given by Louise Rollwagon.

Music in the churches of New Albany, Ind., is a prominent factor in the city's life. The Sunday school chorus of the First Presbyterian Church, which is under the training of Earl Hedden, will present "The Walrus and the Carpenter" at a Spring concert. The choir of this church will sing Barnby's "Rebecca" at Christmas time, with the following soloists: Elizabeth Hedden, Mrs. Howard Hockin, George Schneider and Frederick Wootton. Mrs. W. J. Hedden is the organist. The city is proud of the Sunday school orchestra at the Central Christian Church, under the leadership of Grace Enos.

After a strenuous summer of one hundred and twenty-nine concerts and a brief Autumn vacation, the Ernest Gamble Concert Party will open its season in Union City, Pa., October 13, followed by McKeesport, Pa., October 20; Mt. Hermon, Mass., 27; Fall River, Mass., 28; Wilkes-Barre, Pa., 29; Battle Creek, Mich., November 1; Plymouth, Ind., November 3; Tippecanoe City, O., 4; Wheeling, W. Va., 5; and so on through to the holidays without a break. In January a tour of the West Indies, Central America and Panama will be made. The Middle West will be visited and the Pacific Coast and Canadian Northwest in March and April. Over one hundred and fifty engagements are made for the Gamble party. The personnel of the party is the same as for the past four years: Ernest Gamble, basso; Verna Page, violinist, and Edwin Shonert, pianist.

The Faculty of Oberlin Conservatory, Oberlin, O., gave a concert on October 8 in honor of the Ohio Library Association, which was holding its annual convention in Oberlin. Warner Concert Hall was filled with a large audience. Following is the program: Trio in C Minor op. 27, for piano, violin and cello (first movement), (Schütt, Bruce Davis, Charlotte Ruegger and Friedrich Goerner; "Ah, Love but a Day," Mrs. H. A. Beach, and Aria from the Opera "Le Chemineau," Leroux, Herbert Harroun; Intermezzo, Lefebvre; "Orientale," Cui, and "Harlequin," Popper, solos for cello, Mr. Goerner; Fantasie and Fugue on B-A-C-H, for organ, Liszt, Dr. George W. Andrews; "Pastorale," Bizet; "Homecoming," Barthelmy, and "Botschaft," Brahms, Mrs. Margaret J. Adams. Sonata "La Follia," for violin, Corelli-Thompson, Miss Ruegger.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—Albany, Oct. 20; Brooklyn, Oct. 27.
Antosch, Albin.—Akron, O., Oct. 21; Fremont, Oct. 22.
Austin, Florence.—Montreal, Oct. 19; New York (Columbia University), Oct. 24 and Dec. 18; Æolian Hall, New York, Oct. 28.
Barbour, Mme. Inez.—Worcester, Mass., Nov. 9; Portland, Me., Nov. 10; Providence, R. I., Nov. 11; Springfield, Mass., Nov. 12.
Barows, Harriot Eudora.—Worcester, Mass., Oct. 26.
Bauer, Harold.—Toledo, O., Dec. 10.
Beddoe, Mabel.—Columbus, O., Nov. 11; New York (Plaza), Dec. 4; Springfield, Mass., Dec. 30.
Carreno, Teresa.—Carnegie Hall, Nov. 4.
Child, Bertha Cushing.—Northfield, Mass., Oct. 20; Wilbraham, Mass., Oct. 21; Norwich, Conn., Oct. 28.
Connell, Horatio.—New York, Nov. 25.
Cunningham, Claude.—Carnegie Hall, New York, Nov. 2.
Dadmun, Royal.—Irvington on the Hudson, Oct. 31; Maplewood, N. J., Nov. 13.
Davidson, Rebecca.—New York, Æolian Hall, Oct. 24.
Downing, Geo. H.—Boston, Dec. 21, 22.
Dufau, Jennie.—Carnegie Hall, New York, Oct. 19.
Dunham, Edna.—Westfield, N. J., Nov. 22; Brooklyn, N. Y., Nov. 28.
Eldridge, Alice.—Rockland, Nov. 3; Providence, R. I., Dec. 9.
Egenieff, Franz.—Boston, Oct. 23; New York, Nov. 1.
Eubank, Lillian.—Newark, N. J., Nov. 10.
Farrar, Geraldine.—Chicago, Oct. 19; Pittsburgh, Oct. 21; New York, Oct. 25 (Carnegie Hall); Boston, Oct. 28, Oct. 31 and Nov. 1; Philadelphia, Nov. 3; Baltimore, Nov. 5.
Fiqué, Carl.—Brooklyn Academy of Music (Lecture Rec.), Oct. 21, 28, Nov. 4.
Fox, Felix.—Worcester, Mass., Dec. 7; Springfield, Mass., Dec. 10.
Goold, Edith Chapman.—Pratt Institute, Brooklyn, N. Y., Oct. 23.
Granville, Charles N.—Wilmington, Oct. 21; Norfolk, Va., Oct. 22; New York (Æolian Hall), Oct. 29.
Griswold, Putnam.—Minneapolis, Oct. 24.
Gurowitsch, Sara.—New York (People's Symphony), Nov. 9; Maplewood, N. J., Nov. 13.
Hackett, Arthur.—St. John, N. B., Nov. 10; Springfield, Mass., Nov. 19.
Hamlin, George.—St. Louis, Mo., Nov. 20.
Henry, Harold.—Jackson, Mich., Nov. 11; Toledo, Nov. 12; Grand Rapids, Nov. 28; Providence, R. I., Dec. 14; Boston, Dec. 15; New York, Dec. 16; Chicago, Jan. 4; Denver, Feb. 4-11.
Hofmann, Josef.—Carnegie Hall, New York, Oct. 28; Brooklyn Academy of Music, Brooklyn, N. Y., Oct. 30.
Homer, Mme. Louise.—Brooklyn Academy of Music, Nov. 1.
Holt, Gertrude.—Norwich, Conn., Oct. 28; Worcester, Mass., Nov. 17.
Huss, Henry Holden.—Colgate University; Hamilton, N. Y., Nov. 20; New York, Æolian Hall, Dec. 10.
Huss, Hildegard H.—Colgate University; Hamilton, N. Y., Nov. 20; New York, Æolian Hall, Dec. 10.
Kaiser, Marie.—Alliance, Oct. 17; Akron, Oct. 21; Fremont, Oct. 22.
Kefer, Paul and Marguerite.—Pittsburgh, Pa., Oct. 28; Youngstown, O., Oct. 29.
Kelsey, Corinne Rider.—Carnegie Hall, New York, Nov. 2.
Kerns, Grace.—Philadelphia, Nov. 5; Fremont, O., Dec. 2; Syracuse, Dec. 5.
Knight, Josephine.—Walpole, Mass., Dec. 12.
Kraft, Edwin Arthur.—Godfrey, Ill. (Monticello Seminary), Oct. 24.
Kreisler, Fritz.—Chicago, Oct. 19; Philadelphia, Oct. 24, 25; Pittsburgh, Oct. 28; Toronto, Oct. 30; Boston, Nov. 2; Chicago, Nov. 7, 8; Topeka, Nov. 13.
Kubelik, Jan.—New York, Oct. 19; Brooklyn, N. Y., Oct. 21; Camden, N. J., Oct. 22-25; Cleveland, Oct. 26; Rochester, Oct. 28.
Lafarge, Maurice.—New York, Oct. 30.
Lee, Cordelia.—New York (Æolian Hall), Oct. 23.
Lund, Charlotte.—Carnegie Hall, New York, Oct. 26; Oswego, N. Y., Oct. 30.
Mannes, David and Clara.—New York, N. Y., Oct. 26, Nov. 16, Dec. 14; Montreal, Can., Nov. 27.
Mero, Yolanda.—Worcester, Mass., Oct. 26; Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.
Melba, Mme.—Boston, Oct. 19; New York, Oct. 21 (Carnegie Hall); Philadelphia, Oct. 23; Cleveland, Oct. 26; Rochester, Oct. 28.
Miller, Christine.—Hollidaysburg, Pa., Oct. 24; Pittsburgh, Pa., Oct. 27; Cleveland, O., Oct. 28; Toledo, O., Oct. 29; Detroit, Mich., Oct. 30; Milwaukee, Wis., Oct. 31; Des Moines, Ia., Nov. 3; Omaha, Nov. 4; Kansas City, Mo., Nov. 5; St. Louis, Nov. 6.
Miller, Reed.—Hutchinson, Kan., Oct. 20; Wichita, Kan., Oct. 21; Mitchell, S. D., Oct. 24; Aberdeen, Oct. 25; Dubuque, Ia., Oct. 31; Ames, Nov. 1; Eau Claire, Wis., Nov. 3; Rockford, Ill., Nov. 6; Peoria, Nov. 8; Galesburg, Nov. 10; Albion, Mich., Nov. 14; Mt. Pleasant, Mich., Nov. 15; Traverse City, Mich., Nov. 16; Alma, Nov. 20; Bay City, Nov. 21; New York Recital, Æolian Hall, Dec. 3.
Moncrief, Alice.—Warren, Pa., Nov. 13; Corning, N. Y., Nov. 15; Elmira, N. Y., Nov. 17.
Murphy, Lambert.—Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.
Ormsby, Frank.—New York, Nov. 9 and Dec. 21.
Paderewski, Jan.—Æolian Hall, New York, Oct. 18; Detroit, Oct. 21; Ann Arbor, Oct. 22; Toronto, Oct. 24; Erie, Pa., Oct. 27; Buffalo, Oct. 28; Carnegie Hall, New York, Nov. 1.
Parlow, Kathleen.—Brooklyn, N. Y., Nov. 14; New York (Æolian Hall), Nov. 16; Minneapolis, Feb. 11.
Pilzer, Maximilian.—Freehold, N. J., Oct. 24; Bridgeton, N. J., Oct. 27; Wilmington, Del., Oct. 28; Scranton, Pa., Oct. 30; Wilkes-Barre, Pa., Oct. 31; Allentown, Pa., Nov. 5; Bethlehem, Pa., Nov. 6; Greensboro, N. C., Nov. 16; Burlington, N. C., Nov. 20; Durham, N. C., Nov. 21.
Possart, Cornelia Rider.—Washington, D. C., first two weeks in December.
Potter, Mildred.—Kansas City, Jan. 6; Whitman, Mass., Jan. 28.
Powell, Maud.—Worcester, Mass., Oct. 26; Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.
Reardon, George Warren.—Huntington, L. I., Oct. 21; Princeton, N. J., Oct. 22; Jamaica, L. I., Oct. 24; East Orange, N. J., Oct. 28; Yonkers, N. Y., Nov. 18.
Reardon, Mildred Graham.—Huntington, L. I., Oct. 21; Jamaica, L. I., Oct. 24; East Orange, N. J., Oct. 28; Yonkers, N. Y., Nov. 18.
Rogers, Francis.—Boston, Nov. 5; Providence, R. I., Nov. 7; Æolian Hall, New York, Nov. 20.
Seydel, Irma.—Quebec, Oct. 29; Malden, Nov. 24; St. Louis, Dec. 5, 6.
Simmons, William.—Pratt Institute, Brooklyn, N. Y., Oct. 23; Westwood, N. J., Nov. 22.
Smith, Ethelynde.—Braintree, Mass., Oct. 21.
Spencer, Eleanor.—Aurora, N. Y., Oct. 21; New York (Carnegie Hall), Nov. 11.
Spross, Charles Gilbert.—Wilmington, Del., Oct. 21; Astor Hotel, New York, Oct. 29; Nov. 1; Æolian Hall, New York, Nov. 7.
Stevenson, Lucille.—Minneapolis, Oct. 26.
Sundelius, Mme. Marie.—Boston, Oct. 28; St. Johns, N. B., Nov. 10; Cleveland, Nov. 21; Bridgeport, Conn., Dec. 10.
Szumowska, Mme. Antoinette.—Simmons College, Boston, Nov. 14; Pittsburgh, Nov. 19; Painesville, O., Nov. 20, 21; Simmons College, Boston, Jan. 9 and Feb. 27.
Teyte, Maggie.—Chicago (Orchestral Hall), Oct. 19; Indianapolis, Oct. 22; Cedar Falls, Ia., Oct. 24; Milwaukee, Oct. 26.
Thompson, Edith.—Chicago, Nov. 14, 15; Portland, Me., Dec. 8.
Thornton, Rosalie.—Elyria, O., Oct. 28; New York, Nov. 3.
Trinka, Alois.—Jersey City, Nov. 10.
Van der Veer, Nevada.—Worcester, Mass., Nov. 9; Portland, Me., Nov. 10; Providence, R. I., Nov. 11; Springfield, Mass., Nov. 12.
Werrenrath, Reinald.—Æolian Hall, New York, Oct. 23; MacDowell Club, New York, Nov. 4; Columbia University, New York, Nov. 6; Worcester, Mass., Nov. 9; Portland, Me., Nov. 10; Providence, R. I., Nov. 11; Springfield, Mass., Nov. 12; Western tour beginning Nov. 25.
Wheeler, William.—Columbia University, New York, Oct. 17; New York, Oct. 22; Syracuse, N. Y., Dec. 29.
White, James Westley.—Worcester, Mass., Oct. 16; Norwich, Conn., Oct. 28.
Whiting, Arthur.—Columbia University, New York, Oct. 17.
Williams, Grace Bonner.—St. John, N. B., Oct. 21.
Witherspoon, Herbert.—New York, Æolian Hall, Nov. 6.
Young John.—Brick Church, N. J., Oct. 18; Princeton University, Princeton, N. J., Oct. 22; Jamaica, L. I., Oct. 24; East Orange, N. J., Oct. 28.

Orchestras, Quartets, Chorus, Etc.

Boston Symphony Orchestra.—Carnegie Hall, New York, Nov. 6, 8; Dec. 4, 6; Brooklyn Academy of Music, Nov. 7; Dec. 5 (Fritz Kreisler, soloist).
Gamble Concert Party.—McKeesport, Pa., Oct. 24; Mt. Hermon, Mass., Oct. 27; Fall River, Oct. 28; Wilkes-Barre, Pa., Oct. 29; Delaware, O., Oct. 31; Battle Creek, Mich., Nov. 1; Plymouth, Ind., Nov. 3; Tippecanoe City, O., Nov. 4; Bellefonte, Pa., Nov. 10; Wheeling, W. Va., Nov. 11; Flint, Mich., Nov. 16; Detroit, Mich., Nov. 18.
Manhattan Ladies' Quartet.—New York City, Oct. 26, 27, Dec. 7.
Minneapolis Symphony Orchestra.—Minneapolis, Oct. 24, 26; Nov. 2, 7, 9, 16, 21, 23, 30.
New York Philharmonic Orchestra.—Carnegie Hall, New York, Oct. 30, 31; Nov. 13, 14, 16, 20, 21.

New York Symphony Orchestra.—Æolian Hall, New York, Oct. 26, 31; Nov. 2, 7, 9, 16, 21, 23, 30; Brooklyn Academy of Music, Nov. 1, 15.
People's Symphony Concerts.—Carnegie Hall, Nov. 9.
Schubert Quartet.—Huntington, L. I., Oct. 21; Jamaica, L. I., Oct. 24.
Steinert, Albert M. (Series of Concerts).—Worcester, Mass. (Sunday evenings), Oct. 26, Nov. 9, Nov. 23, Dec. 7; Portland, Me. (Monday evenings), Oct. 27, Nov. 10, Nov. 24, Dec. 8; Providence, R. I. (Tuesday evenings), Oct. 28, Nov. 11, Nov. 25, Dec. 9; Springfield, Mass. (Wednesday evenings), Oct. 29, Nov. 12, Nov. 26, Dec. 10.
University Quartet.—Columbia University.—New York, Oct. 17.
Zoellner Quartet.—Louisville, Ky., Oct. 20; Fostoria, O., Oct. 21; Toledo, Oct. 22; Crawfordsville, Ind., Oct. 27; Galesburg, Ill., Oct. 28; Monmouth, Ill., Oct. 30; Lafayette, Ind., Oct. 31.

MELBA SINGS TO 4,000
TORONTO ENTHUSIASTS

1,000 More Turned Away from Massey Hall—Canadians Welcome Fellow-Countryman, Edmund Burke

TORONTO, ONT., Oct. 13.—The remarkable popularity of Mme. Melba with Canadian audiences was attested last Tuesday evening when 4,000 persons packed into Massey Hall and fully 1,000 others sought admittance in vain. It was, in fact, a repetition of the scenes at the Melba concert of a year ago, when lines of police were formed to hold back impatient spectators.

A noteworthy factor was the appearance of Edmund Burke, the Canadian baritone. Gabriel Lapiere, the accompanist, proved himself an admirable artists, as was equally true of Marcel Moyse, the flautist.

Mme. Melba appeared to fully as great advantage as on any previous visit. She began with the "Mad Scene" from "Lucia," followed with "Depuis le Jour," from Charpentier's "Louise," and a varied list of a more or less familiar repertoire, from Liza Lehmann's ballad, "Magdalen at Michael's Gate" and Tosti's "Goodbye" to "Comin' Thro' the Rye" and "John Anderson, My Jo." In whatever she essayed there was apparent the same excellent enthusiasm, lovely character of tone and keen intelligence. Mme. Melba was applauded unreservedly after every number and she was generous in the matter of extras.

Mr. Burke found his audience a ready conquest. Not only is his voice of extraordinary caliber, and his singing style noteworthy for pleasing finish, but the lack of any platform affectation and the contagious earnestness with which his songs are sung were strong factors in his success. His program included such varied compositions as Edward German's "Rolling Down the Rio," the aria "Benvenuto Cellini" and a group of Irish songs.

R. F.

MELBA'S CHICAGO CONCERT

Soprano in Good Voice as She Sings to Demonstrative Audience

CHICAGO, Oct. 13.—Mme. Nellie Melba, assisted by Edmund Burke, baritone; Marcel Moyse, flautist, and Gabriel Lapiere, pianist, gave a concert of operatic and miscellaneous songs at Orchestra Hall yesterday afternoon before an audience of large numbers. Mme. Melba was in genial mood and in good vocal condition. She made a pleasing stage picture and her rendition of the Mad Scene from "Lucia" was most striking in vocal flexibility and purity of tone. The aria from Charpentier's "Louise," "Depuis le Jour" and "Addio" from Puccini's "La Bohème" afforded the listener much real artistic enjoyment. They were both done in traditional style. The audience gave frequent vent to its pleasure and the concert was lengthened to inordinate proportions.

Edmund Burke, a baritone with a very powerful and resonant voice, made an excellent impression. Especially interesting was his rendition of "Mephistopheles Song in Auerbach's Cellar," by Moussorgsky. M. Moyse, the flautist, besides playing the obligato to the Mad Scene, also disclosed virtuoso gifts in several solos. Gabriel Lapiere supplied the piano accompaniments with musicianly authority.

Mme. Melba is singularly fortunate in having such excellent associates on her concert tour.

M. R.

Henri Marteau has organized a new quartet for a series of concerts in Berlin.

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MELANIE
KURT

Dramatic Soprano

of the

Berlin Royal Opera
who comes to AmericaMetropolitan Opera House
SEASON 1914-15

A few comments of the press:

Mme. Kurt as "Brunnhilde" in "The Dusk of the Gods," Berlin Royal Opera.

Berlin "Vossische Zeitung": "In Mme. Kurt are combined elemental power and the most highly developed artistic culture to a degree of harmony rarely to be found. What living soprano can perform the exceedingly long and difficult rôle of *Brunnhilde*, aside from mere vocal purity, as does Mme. Kurt? In the scene of the second act *Brunnhilde* sees *Siegfried* and the ring on his finger, accusing him at the point of the spear of perjury, Mme. Kurt's performance rose to remarkable heights—remarkable both in fury of effect and the grandeur and power of expression."

As "Fidelio" (Royal Opera, Berlin)

"Berliner Tageblatt": "With closed eyes one would have thought to be listening to a Lili Lehmann splendidly disposed."

As "Recha" in "La Juive" (Deutsches Opernhaus, Berlin)

Berlin "B. Z. am Mittag": "The best rendition was again the *Recha* of Mme. Melanie Kurt, whose victorious, clarion-like tones of the upper register lent her vocal performance a fascinating charm."

AN OBJECT LESSON IN BRINGING BIG ARTISTS TO SMALL TOWNS

Lockport, N. Y., Shows What Can Be Done in a City of 25,000
by a Local Manager of Initiative and Enterprise—Evan
Williams, Sophie Breslau and Charles Gilbert Spross in Open-
ing Concert of Present Season

(From a Staff Correspondent)

LOCKPORT, N. Y., Oct. 7.—Sophie Breslau, contralto; Evan Williams, tenor, and Charles Gilbert Spross, pianist-accompanist, opened the Lockport Artists' Course under the direction of A. A. Van de Mark on Monday evening, October 6, before an audience which completely filled the large auditorium. The audience was profuse in its applause and showed its appreciation of the artists by recalling them for many encores.

Mr. Williams is a recital artist of the first rank. Comment on the quality of his voice may seem superfluous, but comment must be made because of his artistry and enunciation. Mr. Williams devotes to each song more care and thought than some artists do upon an entire program and the result is to be expected. He has breadth of viewpoint, delicacy of expression and an ability to portray each mood with such fidelity and sincerity that his audience is never in doubt as to the beauty of the interpretation or the meaning of the song presented. Every word he sings is distinct in every part of the auditorium, and there is ever the most careful observance of the requirements of bel canto.

Sophie Breslau had a most difficult task. Owing to the illness of a previously announced singer she was compelled to present the same program on a day's notice. No apology, however, need be made on this account. Miss Breslau has a voice of fine resonance and evenness, an abundance of temperament and a good stage presence. In spite of the program being not of her choice she sang the songs with assurance

and authority and was compelled to respond with several encores. In their duet Miss Breslau and Mr. Williams were both heard to good advantage. Mr. Spross accompanied with his usual certainty and authority.

The concert was the more interesting because of what it represented as the beginning of Mr. Van de Mark's second year's efforts. The story of these efforts is worth telling in his own words:

First Season's Experiment

"I came to Lockport, a town of 25,000 inhabitants, which for many years had had practically no music, as far as great concerts were concerned. Years ago they had heard Clara Louise Kellogg and had also had concerts by Adelina Patti, Ole Bull, and Gottschalk. This cost them \$600 and they lost \$100, which effectually put an end to musical endeavor as far as bringing good artists was concerned. After I had been here some years I determined that there was no reason why this lack of musical enterprise should continue. The town is wealthy, it has many patrons of art and its music schools are doing fine work.

"With these ideas in mind I determined to bring some great artists here and see whether the public would respond. The first one I engaged was Mme. Schumann-Heink. The price was high, but by personally interviewing the important people and using every means in my power I finally raised the necessary guarantee (though my friends said I was doing a foolhardy thing) and on the night of the concert we had a \$2,600 house. In that same season I brought Nordica, Bispham and Homer here, and when the Summer came I had paid all bills and still had \$38.50 left. While this was not much, yet it



Local Manager and Artists at Lockport, N. Y.—Left to Right: A. A. Van de Mark, of Lockport; Evan Williams, Tenor; Sophie Breslau, Contralto; Mrs. Breslau and Charles Gilbert Spross, Pianist-Accompanist

showed me that there was a field in Lockport and I determined to have a course this season.

A \$10,000 Year

"This year I will have, besides this first concert, Alice Nielsen and Melville Clark, Walter Damrosch and the New York Symphony Orchestra, Gluck and Elman, the Russian Symphony Orchestra, Sousa and some other extra attractions. It will cost me more than \$10,000, but I have a large guarantee already subscribed and can even now see that my season will be a success."

The feature of this story is that Mr. Van de Mark was the one man who was willing

to take the necessary risks and the endless trouble to bring good music to his city. There are many cities in this country where the field is ripe for good concerts, but where there seems to be no one person who will expend the effort and run the necessary financial risks. There are many concert courses in America, but even so the field has barely been touched. The great centers may be important, but there are millions of people who are to be reached only through cities of 25,000 inhabitants or more. A duplication of the efforts of Mr. Van de Mark and the loyal support which he has received would mean much for the history of music in America.

ST. PAUL SCHUBERTS OPEN YEAR WITH RANKS DOUBLED

Club Greets Mme. Homer's Recital with
1,223 Members—Song by Bruenner
a Feature of Program

ST. PAUL, MINN., Oct. 12.—The St. Paul musical season opened on Friday evening with a recital by Mme. Louise Homer in the People's Church.

It was a gala night for the Schubert Club, under whose auspices Mme. Homer appeared, inasmuch as it marked a sensational achievement from the standpoint of club membership.

Closing last season with a roster of 500, the present season opened Friday evening with an enrolment of 1223, making the Schubert Club the largest in the State of Minnesota and exceeded by few musical clubs in the United States.

The conditions leading to this advance are the extension of membership to admit men as "special members," the closing of the club's doors to all residents of St. Paul save members and an exceptional series of artists' recitals embodied in a generally approved plan for educational, philanthropic, inspirational and social service in St. Paul.

Out of town patrons swelled the audience of Friday night to generous proportions, and when Mme. Homer appeared

before it it was as one chosen for her artistry, her American birthright and her admirable personality.

Mme. Homer's program was noticeably representative of the American creative artist. No less than eight songs by American composers were presented—a group of five by her husband, Sidney Homer; "Eldorado," by Leopold Bruenner; Chadwick's "A Ballad of Trees and the Master"; Blanche Sherman-Merriman's "Wings."

A group of *lieder* by Schubert, Brahms, Strauss, Reger and Wolf gave extreme satisfaction, while the "Che Faro" Aria from Gluck's "Orfeo" sung by request, gave a taste of one of the singer's most artistic impersonations.

Of special local interest was the first presentation of "Eldorado," the latest song of Leopold Bruenner, of St. Paul. Mme. Homer's delivery revealed its dramatic character and called Mr. Bruenner from the audience to share in the ovation which compelled the repetition of the song. Mrs. Edwin N. Lapham lent excellent aid at the piano.

F. L. C. B.

Benjamin E. Berry's Engagements

Benjamin E. Berry, tenor, has been engaged for the November concert of the Worcester Oratorio Society. Mr. Berry will also be heard in joint recital with Viola Van Orden Berry, mezzo-contralto, at Manchester, Conn., on November 3, and at Concord, N. H., on November 5.

FARRAR AS RECITALIST TAKES PORTLAND CAPTIVE

Oregon City Pays Immediate Homage
to Singer in This Role—Plan Amateur
Orchestra for Study

PORTLAND, ORE., Oct. 5.—Of all the artists who have appeared in Portland scarcely any has made such an immediate success as Geraldine Farrar, who sang the opening concert of the Sturs-Coman series last Wednesday evening. Although Portland has learned that not every opera star is effective in recital, Miss Farrar was greeted by an audience which filled the theater, and before she had finished the first group on the program it was evident that she had captured every auditor. The climax was reached when she sang the aria, "One Fine Day," from "Madama Butterfly." She

proved that she did not need the usual accessories of stage and scenery to place vividly before us the forsaken Japanese wife.

The only adverse criticism was that of a writer in a local paper, who complained because this American artist, singing to an American audience, listed on her program only four numbers in English.

Alvine Schroeder, the 'cellist, shared honors with Miss Farrar, while Arthur Rosenstein proved a delightful accompanist.

Waldemar Lind has been chosen concertmaster of the Portland Symphony Orchestra for this season.

G. E. Jeffrey, Charles Duncan Raff and other prominent musicians are organizing an amateur orchestra. It is to be a training school for young musicians, and a membership of from fifty to sixty is expected.

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